

# MUSICAL AMERICA

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*Milton Weil*

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## YULE SEASON IS USHERED IN WITH BLITHE CAROLLING THROUGHOUT U. S.

Beginning of Holiday Week Is Marked by Christmas Music in the Churches—Trees Blossom With Gay Lights and Crowds Gather to Join in Traditional Songs of the Festive Period—Prominent Soloists Participate in Services in Various Centers—Music Ranging From Gregorian Chant and Earliest Masters to Works of Contemporary Composers Is Used

ONCE MORE the nation voiced its Christmas spirit with anthems and carols. Lighted Christmas trees flourished from coast to coast, and around these the people gathered to sing, while the bands played such popular old airs as "Little Town of Bethlehem" and "Holy Night." Prominent soloists were heard everywhere, and Yuletide songs extended from the nursery to the choir loft.

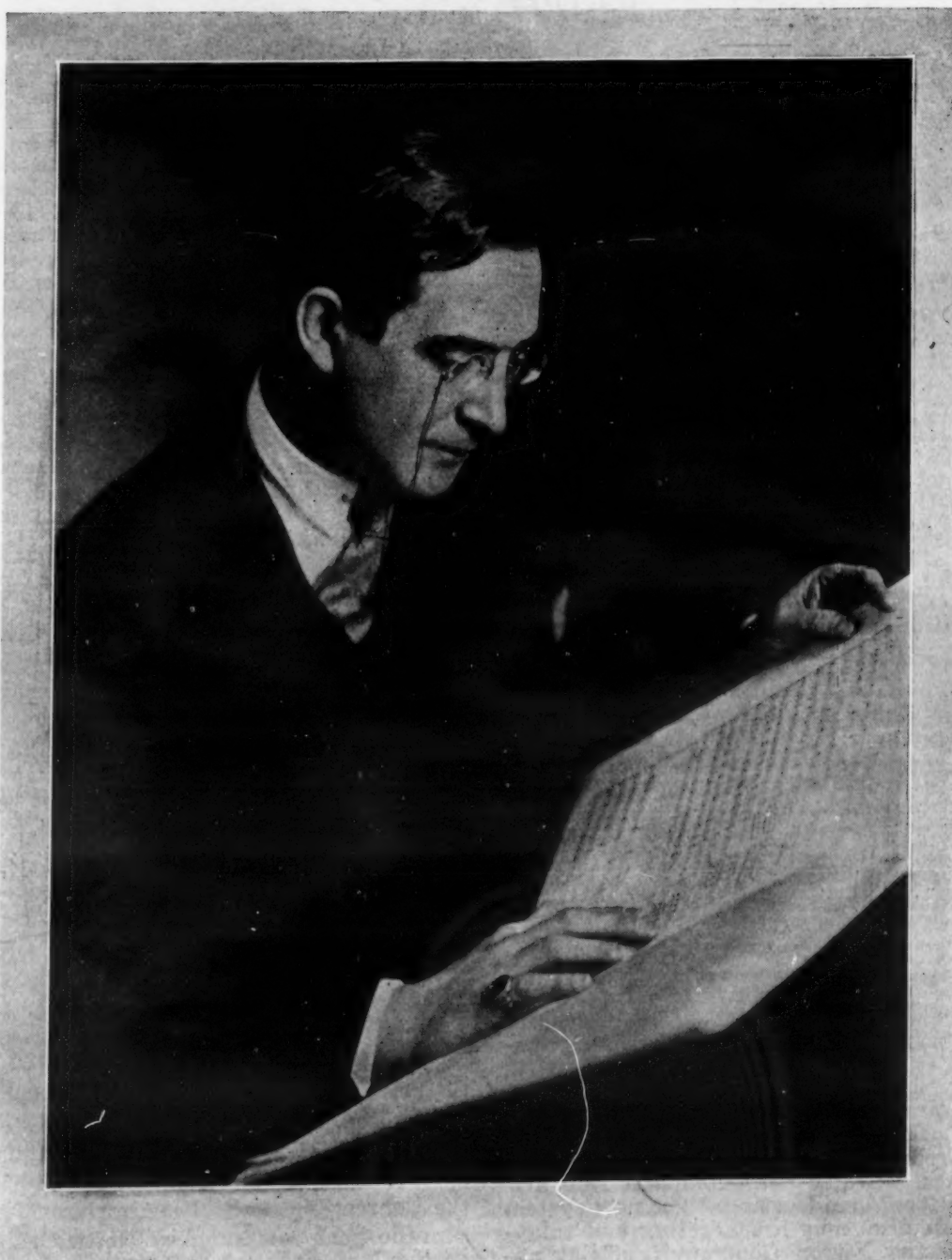
In the streets, wandering fiddlers played for Christmas suppers, red-nosed Santas hummed cheerfully and Salvation Army bands collected money for the poor. New York began as early as last Sunday to celebrate the holidays, and in the churches, carols and chorales ushered in the new Noël. The metropolis gave a typical manifestation of the spirit dominating the country, and, as usual, Handel's "Messiah" and other favorite oratorios and cantatas were prominent features of the musical lists.

The First Presbyterian Church of New York gave old French carols by Jacques Lemmens, Henri Mulet and Alexandre Guilmant. Dr. William Carl, organist, conducted the music of the Motet Choir and had as soloists Olive Marshall, soprano; Amy Ellerman, contralto; Ernest Davis, tenor, and Edgar Schofield, baritone. A candle-light service was held in St. Paul's Methodist Episcopal Church, in which the choir gave Handel's "Hallelujah Chorus" and Maunders' Cantata, "Bethlehem." The choir was conducted by Charles Baker, organist, and the soloists were Ruth Rodgers, soprano; Elsie Baker, contralto; Lambert Murphy, tenor, and Elliot Shaw, baritone.

A harp, violin and organ contributed to the program of the Park Avenue Baptist Church choir, conducted by Harold Vincent Milligan, organist. The service contained such unusual songs as a Spanish "Bethlehem" and a quaint carol imported from Lapland.

Handel's "Messiah" still claims first place in the music of Christmas. The Madison Avenue Methodist Episcopal Church gave excerpts from the work last Sunday under the leadership of George Anson Wedge, with the assistance of Lillian Gustafson and Norma J. Erdmann, sopranos; Belle Julie Soudant and Mabel Henderson, mezzo-sopranos; Raymond Frank and Arthur Semans, tenors; Charles Heinrich and James T.

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NIKOLAI SOKOLOFF

Photo by Photobroadcast—Bain

Conductor of the Cleveland Orchestra, Whose Annual Appearances as Guest Conductor of the London Symphony Have Made Londoners Acquainted with His Scholarly Interpretations of Both Classic and Modern Music. (See Page 19)

## Metropolitan Répertoire Enlarged by "Così Fan Tutte" and "Samson"

SWIRLED hither and yon in the eddying currents of the pre-holiday buying rush, New York's millions still yielded about the usual proportion of opera patrons last week, the seventh of the season of twenty-four weeks, when the influx of gift seekers undoubtedly contributed to the throngs that sought and gained entrance to the Metropolitan. If a canvass could have been made of the audiences, it is fair to assume that it would have shown every part of the continent represented, not alone by former residents of Western, Middle Western, Northern and Southern cities who have become domiciled in New

York, but by hasty visitors who had only time to get parcels away and then hie to the opera. There have been weeks when total attendance undoubtedly was heavier, but it was notable that a big audience was obtained for an additional matinée, given as a benefit performance.

Though it was not marked by the introduction of any new work, the week brought several events of lively interest to habitués of the opera. "Così Fan Tutte," which alone seems to justify the retention of the plaque bearing Mozart's name over the proscenium, was a very welcome addition to the current répertoire, re-emphasizing, as it did,

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## "FRA DIAVOLO" IS HAILED WITH JOY AT FIRST HEARING IN CHICAGO OPERA

Auber's Melodious Score Receives Artistic and Witty Treatment in Hands of Pietro Cimini and Brilliant Cast Headed by Tito Schipa, Edith Mason, Flora Perini and Edouard Cotreuil—"Le Jongleur de Notre Dame" and "L'Amore dei Tre Re" Restored With Mary Garden in Principal Rôles—"Tosca," "Thaïs," "Traviata," "Aïda" and "Juive" Repeated

CHICAGO, Dec. 20.—The Chicago Opera's first presentation of "Fra Diavolo," given at a special performance last night, with Tito Schipa in the title rôle, was one of the most interesting events of the seventh week of the season. Restoration of "Le Jongleur de Notre Dame," at a special Sunday matinée, and of "L'Amore dei Tre Re" on Tuesday, both with Mary Garden, were the other additions to the current list. In Montemezzi's drama per musica Georges Baklanoff, one of the company's favorite baritones, made his first appearance of the season.

In "Fra Diavolo" it was rather startling to discover Mr. Schipa in wicked moustachios and a Van Dyke beard. But though he could disguise his features, his familiar and highly prized art remained detectable beneath the surface. He was at his best, and the company is to be congratulated on having introduced the work into its repertoire. Edith Mason, the Zerlina, undertook her second rôle of the season. Flora Perini was Lady Pamela, and Edouard Cotreuil gave one of the best performances of the evening in his discreet and humorous characterization of Lord Allcash. Two of the season's cleverest impersonations were those of Diavolo's bandits, supplied by Lodovico Oliviero and Virgilio Lazzari. Their humor kept the audience in unchecked laughter and provided, in the burlesque in the third act, a high point of brightness. José Mojica was Lorenzo and William Beck the Matteo. The ballet danced gracefully, and the chorus seemed to enjoy itself. Pietro Cimini had the task of conducting the gay and delicate work, and acquitted himself in fine taste and sprightly style.

"L'Amore dei Tre Re," sung on Dec. 16 for the first time this season, showed Mary Garden once more at the height of her extraordinary powers. Fernand Anseu gave his first performance as Avito, the rôle being the second Italian one he has essayed. Georges Baklanoff's return in the part of Manfredo was the occasion of a hearty welcoming. He was in admirable voice for what is perhaps the best of his rôles. Gladys Swarthout, new as the Handmaiden, pleased her hearers with the beauty of her voice and of her appearance. Vir-

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## BOSTON RUSHES TO HEAR KOUSSEVITZKY

Series Sold Out for First Time in History of Orchestra—New Yorkers Eager

BOSTON, Dec. 20.—For the first time in the Boston Symphony's history, and owing, it is felt, to the presence of Serge Koussevitzky as conductor, the season's series of concerts is sold out. The same situation prevails for the double series of concerts in New York. This means for Boston that the orchestra's Friday afternoon and Saturday night programs, like the concerts on Monday evenings, are closed so far as reserved seats are concerned. This condition does not, however, affect 505 rush seats, for which, especially on Friday afternoons, nearly 1000 enthusiasts brave the elements and patiently wait from early morning until the box-office opens in the hope of gaining entrance to the second balcony. Another exception to the sold-out Symphony concerts are the young people's programs and two concerts for the pension fund, for which tickets are sold by subscription.

Long before Mr. Koussevitzky arrived the demand for seats was manifest and the favorable impression made on his first appearance increased the sale. How long his tenure of office exceeds the present season only the powers that be know, and they are not enlightening the general public.

Yet, in spite of the present happy situation, the trustees know that a deficit looms on the horizon. The orchestra is not self-supporting, nor was it ever so. Henry L. Higginson, its founder, repeatedly supplied the wherewithal for the orchestra's perpetuation, and since his death public support, other than the sale of season tickets, is still essential for the orchestra's existence.

W. J. PARKER.

### Metropolitan Revival of "Falstaff" to Be Given Jan. 2.

Giulio Gatti-Casazza, general manager of the Metropolitan Opera, announces that his promised revival of Verdi's "Falstaff," an opera which has not been at the Broadway house since Feb. 21, 1910, will be given on Friday evening, Jan. 2. The opera will be conducted by Tullio Serafin. The chorus has been trained by Giulio Setti, the mise en scene arranged by Wilhelm von Wymetal and the dances by August Berger. The cast will include Antonio Scotti as *Falstaff*, Lucrezia Bori as *Alice*, Frances Alda in the rôle of *Nannetta*, Marion Telve as *Dame Quickly* and Kathleen Howard in the part of *Meg*. The rôle of *Fenton* is to be taken by Beniamino Gigli; the *Ford* will be Lawrence Tibbett and the *Dr. Cajus*, Angelo Bada. Adamo Didur will sing *Pistola* and Giordano Paltrinieri is cast as *Bardolfo*. New scenery has been designed and painted by Joseph Urban.

### Incoming Liners Bring Concert-Givers

Among the prominent musicians arriving in New York on Sunday were Myra Hess and Gerorgette Lamotte, pianists, and Marguerite Namara, soprano, passengers on the United States liner *Leviathan*. The day before Christmas was the day on which Amelita

### Famous Stradivarius Brought to America

AS one of a collection of famous violins recently brought to this country, the "Ames" Stradivarius figures as among the most important, being valued at \$35,000. The instrument was completed in 1734, and for many years belonged to the family of the Marquis de Tremont. In 1879 it became the property of an English amateur and later came into the hands of George Acland Ames of Bristol. On the death of Mr. Ames in 1893 it was bought by W. E. Hill and sold again, returning to Mr. Hill in 1911. It was later bought by a Berlin amateur, from whom it was purchased by Emil Harrmann, who brought the collection in which it is included to this country.

Galli-Curci was scheduled to return on the White Star Olympic from her tour of Great Britain. Traveling in the opposite direction were Thamar Karsavina, who, like her dancing partner, Pierre Vladimiroff, was among the passengers on the White Star Majestic, sailing for Cherbourg and Southampton. Julia Claussen, contralto, and Pablo Casals, 'cellist, were scheduled to return on the Olympic, and Dicie Howell, soprano, on the Republic.

## FAMOUS ARTISTS TO BROADCAST BY RADIO

Victor Company Concludes Plans for Special Concerts from Station WEAF

Celebrated artists will be heard by radio for the first time in a series of concert programs, according to an announcement made by the Victor Talking Machine Company and the American Telephone and Telegraph Company. The opening concert will be given on New Year's night with Lucrezia Bori and John McCormack making their radio debuts.

Miss Bori and Mr. McCormack will appear before the microphone at station WEAF, but the program will be broadcast simultaneously from radio stations throughout the East. The Victor artists who will appear at future radio recitals are Feodor Chaliapin, Renée Chemet, Alfred Cortot, Emilio de Gogorza, Mischa Elman, Amelita Galli-Curci, Beniamino Gigli, Jascha Heifetz, Maria Jeritza, Giovanni Martinelli, John McCormack, Titta Ruffo, Tito Schipa, Antonio Scotti and Reinald Werrenrath.

The presentation of prominent artists by radio has been under discussion for some time and several schemes have been undertaken to further the improvement of radio programs. The plan of the phonograph and radio companies, however, is the first definite announcement of actual concerts.

Among the factors which has prevented these artists from broadcasting heretofore is the anti-radio clause embodied in their contracts with the concert managers and the phonograph companies. This provides that the artists may not perform for the radio without compensation.

Lack of perfection in the technical reproduction of the radio was another difficulty which prevented first rate artists from broadcasting. The new system of simultaneous broadcasting and relaying, the Victor Company's official announcement says, has done away with this objection.

In addition to the artists already announced, the Victor Company is making preparations to present most of the famous artists under contract to it in radio concerts, according to the plan made public by E. R. Johnson, president of the Victor Talking Machine Company, and Edgar S. Bloom, vice-president of the American Telephone and Telegraph Company.

### Woman Violinist Gets \$2,150 for Subway Injury to Finger

Evelyn Hamburg, violinist, was awarded \$2,150 by a jury in the Supreme Court of the Bronx, on Dec. 19, because a subway guard failed to open a car door in which her fingers were caught while the train was in motion. She brought suit for \$10,000 damages against the Interborough Rapid Transit Company on the grounds that the accident had made a "supersensitive spot on her right index finger," making it impossible for her to ever become a professional violinist. Justice Glennon vetoed the company's motion to set aside the verdict, but granted thirty days for appeal.

### Fleischmann Will Leave \$100,000 for Music Students

CINCINNATI, Dec. 22.—The will of Mrs. Henriette Robinson Fleischmann, filed for probate today, establishes a \$100,000 endowment fund to aid needy musical students. Mrs. Fleischmann was the widow of Charles Fleischmann, founder of the yeast company which bears his name, and mother of Julius Fleischmann, former mayor of Cincinnati. The estate was valued at \$1,000,000.

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## VOLPE WILL LEAVE MISSOURI INSTITUTE

Resigns from Directorship of Conservatory in Kansas City

By Blanche Lederman

KANSAS CITY, Mo., Dec. 20.—Claiming his powers are restricted, Arnold Volpe has resigned as musical director of the Kansas City Conservatory, his resignation to take effect on June 19, 1925.

Mr. Volpe said in his letter to the president and board of trustees: "The conservatory has made great strides musically and its standard has been considerably raised since my connection with the institution. However, I feel that the scope of my work is not large enough and that my powers are too limited to bring about the realization of the ideals which prompted my accepting the post."

Replying, J. A. Cowan, president, expressed deep regret at Mr. Volpe's decision. He said in part: "I want to assure you of my high personal regard for your fine qualities and for your very emphatic ability as a skilled musician. And I think I express the consensus of opinion when I say that you have no equal as an orchestral school conductor in America. The cancellation of this contract will result in a distinct loss to Kansas City."

Mr. Volpe became director of the Conservatory in September, 1922. It is stated his plans are now indefinite.

## "MESSIAH" IS SUNG BY CAPITAL CHORUS

Two-Piano Recital and Club Concerts Form Attractive List

By Dorothy De Muth Watson

WASHINGTON, Dec. 20.—The Washington Choral Society, conducted by Charles Wengert and accompanied by the United States Navy Band Orchestra under Charles Benter, gave its annual performance of "Messiah" on Dec. 16 in the Central high school auditorium. The soprano part was sung by Netta Craig, Richie McLean sang the contralto solos and William F. Raymond was the tenor. Frederic Taggart, baritone from New York, completed the quartet. This was the first of three public concerts to be given this season by the Washington Choral Society. All are under the auspices of the Community Center Department of the public schools.

One of the most interesting concerts of the season was given by Katherine Ellis and Heloise Russel, pianists, who appeared in a two-piano program on Dec. 15 in the Playhouse. The program commenced with Mozart's Sonata in D, and was otherwise made up of modernist compositions, Ravel, Arensky, Philipp and Rachmaninoff being the composers represented. The concert was given under the patronage of Lady Isabella Howard and Mrs. William Howard Taft. Florence Howard, soprano, assisted by Mrs. Tooke, pianist, gave a lecture-recital on "Folk-music" before the League of American Pen Women at the monthly musicale. The chairman was Miriam B. Hilton. Katherine Lee Jones, contralto, and Mary MacElree, pianist, assisted by Lucy Brickenstein, accompanist, gave a charming program before the Arts Club of Washington on Dec. 18.

### John Drinkwater and Daisy Kennedy Are Married in London

LONDON, Dec. 17.—John Drinkwater, playwright and poet, and Daisy Kennedy, violinist and former wife of Benno Moiseiwitsch, pianist, were married in the Kensington Register Office on Dec. 16. A reception following the ceremony was attended by many literary and musical guests.

### Frieda Hempel Makes First Visit to Scotland

Frieda Hempel sang for the first time in Scotland recently, repeating her triumphs in England and Ireland. Both Edinburgh and Dundee heard the prima

donna as Jenny Lind. Between dates, she visited London for an extra Sunday afternoon concert in the Royal Albert Hall, her sixth appearance in as many weeks, and gave the capacity audience a chance to hear and see her as Hempel, herself. Hempel was to close her tour of thirty concerts in the British Isles on Dec. 16. She will spend the Christmas holidays in St. Moritz, and sail for home on Jan. 6, beginning her concert tour here two days after her arrival.

## MAINE TWIN CITIES ORGANIZE SYMPHONY

Lewiston and Auburn Join in Enterprise Which Mayors Sponsor

By Alice Frost Lord

LEWISTON, ME., Dec. 20.—Organization of a symphony orchestra for Lewiston and Auburn, twin cities in the Androscoggin River valley, has been begun under the auspices of Mayor Louis J. Brann of Lewiston, Mayor C. S. Cummings of Auburn and the secretaries of the two Chambers of Commerce, Homer N. Chase and J. D. O'Brien. Officers elected are Fred Bumpus, Auburn, president; Bret H. Dingley, Auburn, vice-president; I. J. Martin, Lewiston, business manager; Mabel MacGibbon, secretary-treasurer; Wilfred J. Tremblay, leader; Roger MacGibbon, organizer; Herbert White, John Scruton and Roger MacGibbon, directors. It is planned to give at least three concerts annually, the first being scheduled for next February. An active membership of some sixty players is anticipated and provision will be made for associate members.

The goal of 900 subscribers in Central Maine for the Maine Music Festival in the Lewiston Auditorium in 1925 is nearly reached. Chorus rehearsals will begin immediately after the holidays. Election of officers has resulted as follows: Selden T. Crafts, president and conductor; Alphonse W. Cote, vice-president; Mrs. Dana S. Williams, secretary; Mrs. Dana W. Rowe, treasurer; Martha Lowe, librarian; Florence Judkins, assistant librarian; John G. West, E. S. Pitcher and Rhea Couillard, directors.

An audience of 2000 filled the Lewiston Auditorium for a concert by Paul Whiteman, auditors manifesting their approval of the orchestra with generous applause.

### Atlanta to Produce Light Opera During Summer Season

A six-weeks' season of light opera for Atlanta, Ga., beginning in June, is being arranged for the City Auditorium, where Metropolitan Opera productions are given every spring, according to a special news dispatch to the New York *Evening Post*. The organization of a ballet and chorus school, in which participants will be trained, is part of the plan, which is sponsored by Charles Howard Candler, financier, and C. B. Bidwell, treasurer of the Atlanta Music Festival Association. Scenery will be painted in Atlanta, and it proposed to mount a different opera each week. The first plan included building an open-air stadium at Lakewood Park, and it is explained by Mr. Candler that this idea has not been abandoned in arranging for the first season indoors. Mr. Bidwell has already visited New York to engage artists.

### Subsidy for British National Opera Company

LONDON, Dec. 19.—For the first time in the history of opera in England a native opera company is to be publicly subsidized. The directors of the Carnegie United Kingdom Trust have agreed to back the British National Opera Company, not for its entire series but in the production of a certain number of operas. For the most part these will be novelties which could not hope for financial success but which have a definite musical value and which the trustees believe should be produced despite their probable lack of success.



# Building an Artistic Song Program for the American Tour



Photos, No. 1, Strauss-Peyton; 2, 4 and 9 © Underwood & Underwood; 3, Wide World; 5, Fernand de Gueldre; 7, Miskin; 8, Hixon Newman

## LEADING RECITALISTS TESTIFY TO AMERICA'S PROGRESS IN MUSIC APPRECIATION

1, John McCormack, Tenor; 2, Frieda Hempel, Coloratura Soprano; 3, Ernestine Schumann Heink, Contralto; 4, Louis Graveure, Baritone; 5, Mario Chamlee, Tenor; 6, Rosa Ponselle, Soprano; 7, Lucy Gates, Soprano; 8, Arthur Middleton, Baritone; 9, Helen Stanley, Soprano, and 10, Jeanne Gordon, Contralto

**Editorial Note.**—May Stanley, the author of the following article, was for several years a member of "Musical America's" editorial staff. Readers will remember the series of articles she wrote on music in the training camps and on the war work of well-known musicians. More recently she has had a novel, "Fair Weather Cometh," published in England, as one of the successful entries in a prize contest for "first novels." A series of short stories from her pen is now appearing in "Pictorial Review," and her new novel, "Far Waters," will be published in this country in the spring. We have pleasure in announcing that a series of special articles by Miss Stanley dealing with varying phases of music in this country will be published from time to time in "Musical America" during the coming year.

By MAY STANLEY

**O**N RETURNING to write now and then for MUSICAL AMERICA readers it is, perhaps, natural that I should be greatly interested in the five years of concert singing which are just passing into history.

I am; and for that reason I was delighted when asked to talk with some of the foremost concert artists on this very topic.

It was, however, in a rather apprehensive spirit that I approached the subject. You will recall the sort of thing we used to hear a few years ago—no musical spirit in America, no ap-

preciation, none of the quick response which means that the significance of a song has reached its hearers. At times in the past the pessimistic reports one heard lead toward the conclusion that there was not enough musical appreciation in this country to pay for the efforts which were being put forth. Things were in a bad way, or at least a great number of persons seemed to think so. But today—today all that has been changed.

The artists whom I have the pleasure of quoting tell me that the art of song has today an increasingly appreciative audience and one which is growing numerically with such rapidity that figures cease to count for much. They emphasize the fact that we, as individual Americans, enjoy and appreciate not only the serious art of a Wolf or a Rachmaninoff but are coming to an understanding of the delicate nuances of

Paladilhe and Chausson and Chavagnet. Almost with one voice they decry the time-worn generalizations about that mysterious thing we call "the audience" and say that in America today the singer carries his or her message to an individual—a quickened, alert individual to whom the great songs of all nations are making sure appeal.

Louis Graveure, baritone and one of the foremost authorities on the literature of song, says that the present half century will see the United States first among the musical nations of the world. He bases this prophecy on the strides we have taken in the last few years.

"When I say first in music," Mr. Graveure declares, "I speak in terms of audiences and singers, but not of composers. America as yet is too young in spirit to produce a vast amount of creative work. She will still be too young

in spirit when fifty years have passed, for the creative mind must be subjective—a quality not found to any degree in a youthful people. Only age produces genuine *patina*. Art and the business spirit do not dwell in harmony, but in building her artists and audiences America is laying the foundation on which a great creative structure will some day be reared. There are beginnings—evidenced even in the jazz mania. Personally I loathe jazz, but my dislike for the thing itself does not prevent me from seeing in it the kindergarten of a people's music."

Mr. Graveure wants to see in this country a monument erected to the women of America, who, he declares, are the ones that have given music to the people. Ninety-nine per cent of the musical courses are financed by women. Women make the opera and the symphony concert possible. "Let the monument be planned," he says, "and let the foreign artists that America has so generously welcomed to her shores and concert platforms pay for it. I shall count it a privilege to be among the first to subscribe."

Mr. Graveure tells me that he finds a much greater interest in German and Russian music than in modern French. He feels that this is a natural reaction, as Americans are basically Anglo-Saxon and, as such, foreign in spirit to the Latin expression and mind. He points especially to Los Angeles among the cities of this country that have made almost incredible musical strides in the past five years, although the quickened interest may be observed in practically every city.

Ernestine Schumann Heink reminds us that, in looking back to 1920, we find programs less academic than those of today. During the World War and for a short period after it Schubert, Schumann and Brahms were rarely listed. Hugo Wolf and Strauss were also ab-

## WHAT ARTISTS SAY ABOUT MUSIC IN U. S.

"I want to see a monument erected in this country to the women of America," says Louis Graveure. "It is the women of this nation who have given music to the people. Let the foreign artists pay for the monument and I shall be among the first to subscribe."

"The 'small town' program is absurd," Frieda Hempel declares. "There are no small town audiences in the United States. Programs should be built for people, not places."

"True art must be universal in its appeal," John McCormack says, in describing his methods of program-making.

"No matter at what level of musical culture a man or woman may be, the mind of each individual turns instinctively toward good music," is the belief of Mme. Ernestine Schumann Heink.

"Today an artist may sing whatever he or she wishes," Jeanne Gordon emphasizes, "no matter how modern the song."

"The tonalities of Debussy, Chausson and Duparc have been tamed by frequent hearing," Helen Stanley says; "they no longer belong to the music of the future."

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# Pre-Holiday Week Brings Enlivening Events at Metropolitan

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that not only are there singers at the Metropolitan who can do justice to the music of this period, but that by such contrivances as the stage-within-the-stage used for this work it is possible to produce small operas in the huge opera house without loss of essential intimacy.

The season's first "Samson et Dalila," introducing an entirely new *Samson* in Martin Oehman, a special matinee "Gioconda" in which Rosa Ponselle sang the titular rôle for the first time in her career, and the return of Titta Ruffo to the company in the habiliments of *Gerard* in "Andrea Chenier" were other incidents which served as fillips for the opera-smitten. Toti dal Monte's second appearance in "Lucia," the first repetition of the newly introduced novelty, "Jenufa" and a third "La Bohème" were the other events of the sennight.

## "Così Fan Tutte" Returns

Saturday's matinee performance of "Così Fan Tutte" at the Metropolitan brought together the epicures, the ennuys, the antiquarians and a very liberal proportion of earnest musicians to concelebrate. To be sure, the larger part of the audience was composed of subscribers who would have been in their seats for any other opera of the repertoire, but it was not difficult to single out listeners who are rarely enticed to the opera house by the everyday operative fare. For each additional member of cognoscenti present, however, two members of the throng that packs the space around the rail on Italian nights absented themselves, with the result that the audience was not one of the largest of the season.

Mozart's merry little burletta, given for the first time this season, was once more a thing of sheer delight. Doubtless there were individuals ready to hatter away entire operas of more modern types for the exquisite few moments of the "Farewell" Trio which closes the second scene. How entrancingly the dissonance on the word "desir" came back to those who waited eagerly for its remembered tang, and how delicious the effects of the zephyr-like scoring!

The cast was the same admirable one which has frolicked through "Così" since its somewhat surprising entrance into the repertoire three seasons ago. Florence Easton, Frances Peralta, Lucrezia Bori, George Meader, Giuseppe de Luca and Adamo Didur all have added to the esteem and affection in which they are held at the Metropolitan by their treatment of Mozart's music and da Ponte's fun. Miss Easton, in particular, surpasses herself. If any criticism is to be made, it is that the comedy has been gradually broadened until it has lost some of its atmosphere of aristocracy and refinement.

There have been representations in other seasons when the vocalists were more sure of themselves than on Saturday, the prompter's voice being a little too insistent for those who occupied forward seats, but these moments of uncertainty at no time seriously marred the quality of the performance. The charm of the interior stage and of Urban's miniature settings was as irresistible as when they were first disclosed. Only praise can be given the conducting of Artur Bodanzky.

## Oehman as "Samson"

Israel pinned its hopes to a new strong man at the Metropolitan Saturday evening, when "Samson et Dalila" held the boards at popular prices, this being the first presentation this season of the Saint-Saëns opera-oratorio. Martin Oehman, the young tenor acquisition from Denmark, stepped into the part of *Samson*, opposite the *Dalila* of Jeanne Gordon, and labored manfully to hold his own against the memories of Caruso, and—with some—of Tamagno. He also had to brave comparison with the more recent fire-eating *Samson* of Muratore, as disclosed at the time of the last New York visit of the Chicagoans, and that of Martinelli, who took up the part where Caruso relinquished it.

Mr. Oehman had previously shown that he possessed excellent vocal material, by his successful singing of an ungrateful part in "Jenufa." Earlier in the season he appeared at one of the Sunday night concerts and sang the part of *Samson* in evening clothes, without action. On that occasion his use

of the printed score suggested that the rôle was new to him. Saturday night's performance tended to confirm this impression. He was plainly nervous, seemed unfamiliar with the routine of the part, and at times suggested a tenor in distress rather than the terror of the Philistines. But he remained a very likable singer, whose good points of voice, physique, bearing and stage aptitude survived the ordeal. The listener had the feeling that his next performance of *Samson* will be a distinctly better one.

Miss Gordon's *Dalila* is another characterization that should improve with further representations. It is well conceived and at times beautifully sung, but it hovers between the convincing and the artificial, the sensuously alluring and the theatrically posed. In appearance, she has the charm to make *Samson's* dereliction from the cause of his people more plausible than it usually is. Clarence Whitehill, though not in his best voice, gave personality to the part of the *High Priest*, and Léon Rothier achieved the music of the *Old Hebrew* with vocal distinction. Others in the cast were Louis d'Angelo, an admirable *Abimelech*, whose chief bit of business is to be stabbed by *Samson*, Giordano Paltrinieri, Max Altglass, and Vincenzo Reschiglian. Louis Hasselmans conducted a thoroughly French score in a workmanlike French manner.

The Saint-Saëns work is worthy of retention in the repertoire if for no other reason than because the tableau which opens the last act is one of the loveliest the Metropolitan has ever contrived. The ballet, led by Lilyan Og-

den, was again an exceedingly attractive one.

## Ruffo Returns in "Chenier"

The Sans-Culottes had their way with France again at the Metropolitan Monday night and if the plain implications of the libretto were carried out, two of the Metropolitan's most popular artists lost their heads through the agency of the ingenious device invented by Dr. Guillotine. Before the tumbril rolled them away to the place of execution, however, Beniamino Gigli and Rosa Ponselle, the *Andrea* and the *Madeleine* of the season's second "Andrea Chenier," had filled the huge audience chamber with a succession of pealing high tones sufficient even for those times of heaping excesses. Moreover, quality kept pace with quantity, and much of their singing was as beautiful in tone as it was strenuous in accent.

The performance took on additional interest through the return to the company of Titta Ruffo, whose first appearance this season was made as *Gerard*. He was tumultuously welcomed by the proletariat behind the rail and very cordially by the *ancienne noblesse* in the body of the house—among those in the boxes being the Grand Duchess Cyril, wife of the newly self-appointed Czar of Russia. The baritone's powerful upper tones gave a stirring ring to much of his music and he heightened the dramatic effect of several of the scenes to a marked degree by the intensity of his acting. His narrowly missed being a really big performance, but was one a little too mindful of the footlights and the audience.

Henrietta Wakefield sang the third act plea of the mother for her son very effectively, and a word must again be said for the fine artistry of Angelo Bada in his depiction of the spying in-croyable. Others in a very competent cast were Mmes. Bourskaya and Dalossy and Messrs. Didur, Tibbett, Pico, d'Angelo, Paltrinieri, Reschiglian, and Malatesta. Tullio Serafin conducted, not always regardful of the singers, but with plenty of fire and spirit.

O. T.

## Again Applaud dal Monte as "Lucia"

Donizetti's "Lucia" was repeated Wednesday evening with the new Italian coloratura soprano, Toti dal Monte in the title rôle. Another immense-sized audience was on hand to bestow extended applause on the newcomer. The audience was lavish in its expressions of approval and at the end of the first act and at the conclusion of the Mad Scene accorded Miss dal Monte a unique demonstration of favor.

Mario Chamlee took the rôle of *Edgardo* with a true understanding of the Italian spirit. He sang with beauty of tone and suavity. Danise again proved himself a highly competent *Enrico Ashton*. Mardones' mellifluous bass voice was used to fine advantage in his intelligent conception of *Raimondo*. The other members of the accompanying cast were Bada, Egner and Paltrinieri. Papi conducted.

H.

## "Jenufa" Repeated

The first repetition of Janacek's "Jenufa" which recently had its American première at the Metropolitan, was given on the evening of Dec. 18, with Maria Jeritza in the title-rôle, Margaret Matzenauer as the *Sexton's Widow*, and Martin Oehman and Rudolf Laubenthal as the two brothers. The remainder of the cast included Kathleen Howard, Gustav Schützendorf, James Wolf, Laura Robertson, Grace Anthony and Marie Mattfeld. Charlotte Ryan sang the rôle of *Karolka*, replacing Ellen Dalossy who was indisposed, and Nanette Guilford took Miss Ryan's rôle of *Barina*. The performance was dramatically impressive and Mr. Bodanzky did all that was possible to make interesting Janacek's somewhat repressed music.

D. L. L.

## A Special "Gioconda"

A special performance of "Gioconda" on the afternoon of Dec. 19, for the benefit of the New York Nursery and Children's Hospital, gave Rosa Ponselle her first opportunity to appear in the title rôle which she was prevented by illness from singing when the revival was made at the beginning of the season. The remainder of the cast included Jeanne Gordon, José Mardones, Merle Alcock, Beniamino Gigli, Giuseppe Danise, Vincenzo Reschiglian, Giordano Paltrinieri, Louis d'Angelo and Arnold Gabor. Tullio Serafin conducted.

Miss Ponselle, vocally, was a superb *Gioconda*. The rôle, which is one of the most difficult in opera, suits her voice to perfection both as regards range and volume, and at the end she showed not the least fatigue, "Suicidio" and the trio in the final scene being splendidly sung. Her duet with Miss Gordon in the Ship scene was also a fine piece of ensemble. Dramatically, Miss Ponselle was very good. She made a fine figure in the part in spite of a horrific wig and exceedingly bad makeup which robbed her face of all expression. Her costumes, though somewhat ornate for a street singer, were colorful and becoming. There is every reason to suppose that *Gioconda* will be one of Miss Ponselle's most popular rôles.

J. A. H.

## The Third "Bohème"

The Metropolitan's third "Bohème" of the season was given on Friday evening, Dec. 19, with a familiar cast before the usual capacity house. Frances Alda repeated her performance of *Mimi* in an effective dramatic and vocal interpretation of the rôle. Yvonne D'Arle, appearing for the first time this season as *Musetta*, was charming with delightful coquetry. Mario Chamlee was a romantic *Rodolfo* and Antonio Scotti, as always, an excellent *Marcello*.

[Continued on page 22]

## Vladimir Golschmann Again Visits U. S. to Conduct New York Symphony



Vladimir Golschmann

VLADIMIR GOLSCHMANN, the young French musician who appeared as guest conductor last season with the New York Symphony, returned on the Aquitania recently for a series of concerts with the same organization. He made his first appearance of the season on Dec. 18.

"I suppose all the foreign artists begin by telling you how delighted they are to be back," said Mr. Golschmann, "but as a matter of fact, I really am!"

"I have done a lot of things since I saw you last year, conducted my Concerts Golschmann in Paris besides the Concerts Populaires at the Théâtre de la Monnaie in Brussels, which are the most important symphony concerts in Belgium. There was an interesting demonstration at one of the concerts over Honegger's 'Pacific 231.' It created a sensation, of course, and a large part of the audience wanted a repetition. Immediately another part began to hiss and the factions got so excited that it looked as though there would be free fight. The Queen was present and although it is customary for audiences

to be especially quiet and attentive whenever she is in a theater or concert room, they entirely forgot her and the battle waged on until, the greatest number wanting a repetition, I played it over again. Elizabeth merely smiled at the uproar. She is what you call 'a good sport.'

"In Paris, besides my own concerts I was invited to take the Pasdeloup Orchestra while Rhené-Baton, its conductor, was in Sweden, and I also conducted new pieces for the Ballet Suedois, 'Lazarus,' by Roland-Manuel; 'Feerona,' a piece with music taken from Swedish folk-tunes, and a new work by Casella, 'La Jarre,' on a story by Pirandello. I was also to conduct another new ballet with music by Satie and scenery by Picabia, entitled 'Relache,' but a curious coincidence prevented it. You know, 'relache' in French means 'intermission,' and when a theater is closed, that is always put outside on a sign. There was a great audience for the first performance of this ballet and then Berlin, the principal member of the company, was ill and there really was a 'relache.' The audience, though, saw the sign out in the lobby and thought it was the name of the ballet merely, and couldn't be persuaded to go away!"

"It is a wonderful experience to conduct an orchestra like the New York Symphony. All the orchestras I have heard here are amazing to me on account of their elasticity. The discipline, too, is far better than on the other side. Of course, too, the attitude of important people here is quite different from that in Europe. A rich European may have a racing stable, but you never heard of one's having an orchestra. It isn't fashionable to be interested in music in Europe."

"Directly I have finished my concerts here next month, I go back to tour France and then I shall play in Brussels again. I am interested in Brussels particularly because my wife is one of the important members of the company at the Théâtre de la Monnaie. Her stage name is Marguerite Soyea. She sings the leading dramatic rôles and appears ten times a month for eleven months in the year and during the three years she has been there she has never missed a performance. A pretty good record, don't you think? She was a first prize cellist at the Paris Conservatoire and played in public before she became a singer."

J. A. H.



# When an Ultra-Modern Tornado Hits a Concert Hall



## WRECKAGE LEFT IN THE TRAIL OF A FUTURIST CATAclysm

"Our Foolish Correspondent" Records Her Impressions of the Impressions Made on Individuals in an Audience Gathered to Hear the Latest Thing in Up-to-the-Minute Music. To One, the Composition Means One Thing; to Another the Meaning Is Totally Different, Like the Dissimilarity Between Prunes and Hyper-prisms, but Everyone Is Impressed—or Nearly So

**W**hen they sat and heard the music deliver its message, which is different for every soul."

It was thus that the late Sir William Black wrote about the violin playing of a charming young woman, who, the central figure in a drawing-room filled with men and women of culture, coaxed plaintive melodies from an ancient fiddle.

That was in a novel, but the message delivered by, or through, music remains as "different for every soul" in real life as in fiction. When the sound made by a locomotive is translated into an orchestral score; when a mysterious, fantastic, multi-plumaged bird of fire snoops in and out of the violins, or when the pianist plays runs with his elbows and melodies with a clenched fist, the "message" is variously received. Some say the notes should be rearranged into common or garden phrases that all may understand. Some hail the strange utterances as the pronouncement of a prophet.

Sometimes the cross-word puzzleist, crossed in his efforts to find a word of 253 letters beginning with "Z" and meaning "not to give up," studies the program in the hope of stumbling upon the solution of his problem. As the Christmas season recedes, Father hears in taps on the drum an echo of the bill collector's knock. The violinist's bow may remind

Stenographie of the new bow needed to refurbish her theater hat. Music may have charms to sooth the savage breast, but what provision did the poet make for the breast that isn't savage? Why should the villain be provided for and the hero left neglected?

So each and all, he and she, technician, performer, listener, professional or mere music-lover, will have a different idea as to what it really is all about, according to the vibrations recorded by Marion Huckins, "Our Foolish Correspondent." Thus to the man in the box office, portrayed in the first picture above, the concert is largely a matter not of notes, chords, glissandos or tutti, but of oblong pieces of paper and pasteboard and of round bits of metal. While pizzicati and trills are raining in the auditorium, the only message that comes to him may be a request for two seats in the balcony, "In the middle, please," and how much are they? Not nuances, but nickels (and bigger coins) are his specialty.

The artist in a back row, struggling to capture the movements of the conductor, as well as the movement of the music, in order that posterity shall be enriched by the production of a linear masterpiece, wonders if the art editor will send her a message that nothing of the sort is wanted. The pianist, however, engrossed in the tonal delineation of a subway crowd battering its way into a train already bulging with passengers, is in no doubt. The message is perfectly clear to him; and the piano will resemble the field of battle when he is through with it.

Nor is the man who has never heard anything of the kind before left long in suspense. True, he was mentally kept dangling in mid-air for a few feverish moments, but descent has finally been swift, and though his consciousness is slightly dislocated, he is resolved that what has just happened will never happen again if he can help it. To the classi-

cist, sitting next, the musician who knows his Beethoven and Handel by heart, the message is unacceptable, and what he thinks of it he is too much of a gentleman to say.

Only the last pictured auditor has received no message at all. Somehow it got by him and he is wondering where it went.

## Aphorisms on Musical Science

**T**WO results of music are: 1, deliverance from the pressure of reality; 2, fulfillment with new contents, with a new idea.

The first tolerates, even requires, a variety of colors, the whole modern effect, the art of weary times, of old peoples; the other requires enthusiasm, vigor of youth.

In the one music arouses sensuality and the dim general feeling in order to drown therein the germs of a brighter consciousness.

In the other she animates in the same way the spirit, conveys, as it were, ether, cosmic matter, from which one envisages, in the air, worlds that never were but in one's brain. As Jacob Boehme, in the changing gloss of a tinplate, beheld the mystery of the divine Trinity, so the spirit, on the surging waves in the swell of sounds, sees visions that belong to him alone.

Dance is music turned figure. Of the musical elements it has: 1, motion; 2,

tempo; 3, rhythm; 4, accent; 5, stepping; 6, polyphony—namely motion of several persons against each other and motion of different limbs.

Melody is: 1, a thought; 2, a succession of tones, logically and psychologically developed. Therefore it requires at the same time *unity* and *development*. Consequently a motive is not yet melody, but it must be adhered to, transplanted and transformed; however, a perpetual change of motives is not permissible.

Comprehensibility of a melody rests on melismatic and rhythmic motivation. Unmotivated melody is obscure through lack of connection.

Rhetoric melody, namely mere fixation of the talking accents as musical ones, is not yet firm (independent) musical thought. The latter requires motivation. The former is translation with denial of its own language. Music goes from the intonation of the word to its accentuation, then to its animation, then to the tuning of the situation, to the notation of local and other circumstances.

J. ARKO MENDELSON.



# When Puccini's Lyric Gift First Captivated Italy

Some Personal Impressions of an Idolized Composer and Lovable Man—Tried to Forget His Early Struggles—Hurt by Milan's Reception of "Butterfly"—Maria Jeritza Styled His "Co-Worker"

By MAURICE HALPERSON



THE news of Giacomo Puccini's death awakened recollections of days long gone by, of youthful days of artistic ambitions and enthusiasm in which the lamented maestro played such a great part. I watched the rise of Puccini's glory and was allowed to witness many a memorable day in the career of the famous composer. The world premières of "Le Villi," "Manon Lescaut" and "Bohème" passed before my admiring senses. And then after having left Italy for the New World, my good star brought me again into touch with the composer so dear to me, the composer who had, in the meantime, become one of the most powerful pillars of international operatic repertory and surely the most beloved and popular living opera composer.

More than forty years have passed since that unforgettable day in Milan in February, 1884, when I received an invitation to attend a rehearsal of the first opera of a most promising composer. That opera was "Le Villi." I was told that Arrigo Boito, the famous composer of "Mefistofele," was much interested in the young Puccini's work. It had been entered in an operatic contest, but the prize went to Vanbianchi's "La Nave," which met with no success on performance. The judges, it was said, had refused to examine Puccini's opera as it was utterly illegible.

The tall, reserved and modest maestro, the favorite pupil of Amilcare Ponchielli, the renowned composer of "La Gioconda," made an excellent impression on all of us. At the rehearsals, however, his Italian temperament exploded again and again. I witnessed exciting scenes there, and these were repeated with more intensity when "Le Villi" was produced in Trieste one year after the successful première in Milan.

When I expressed to Puccini my great astonishment at his calm attitude at the rehearsals of his "Madama Butterfly" at our Metropolitan in 1907, he answered me: "Don't forget that in the days of 'Le Villi' I was a little maestro, viewed with suspicion, who was made the goat by every stupid manager, every empty-brained tenor and every conceited prima donna assoluta. It was my duty then to fight for my work. It is quite differ-



Giacomo Puccini, from a Photograph Made in the Study at His Milan Residence in 1900. The Second Picture Shows the Composer With One of His "Best 'Butterflies.'" Mme. Elsa Szamosy, the First Artist to Sing the Role of "Cio-Cio-San" in America. At Least Four Singers Can Boast Similar Photographs Inscribed by Puccini: "To My Best 'Butterfly'"

ent now. I am Giacomo Puccini, and they call me the 'famous composer' and respect me highly; how can I help being calm and modest? I can do more now with a soft-spoken word than in 1884 with most violent cusswords."

THE human note which makes Puccini's music so irresistible vibrated in the man's own character. He, the famous composer, was the most modest and considerate of all. Envy was unknown to him. He was helpful to his colleagues whenever possible. His attachment to his worthy teacher, Ponchielli, was truly touching, and he fostered to the utmost the operas of Catalani, a school-mate, like Mascagni, Giordano and other musicians of the younger set.

He did not like one thing, however: to be reminded in his glory of the misery of his years of storm and strife. Even tactful and appreciative allusions in this direction embarrassed him painfully. As I had known Puccini in the interesting but bitter days of his first attempts for recognition, I expressed to him, when the critics of the New York periodicals were introduced to him in 1907 on the occasion of his first visit to America, my satisfaction that the little composer of modest "Le Villi" had grown into the world-famous composer of "La Bohème," "Tosca" and "Madama Butterfly." Puccini's face looked grave and he answered sensitively: "Please save me the recollection of those terrible days which I am trying hard to forget." But then his handshake was just as cordial as of old and he turned again into the old amiable Puccini.

We must not forget that life was not always gentle even with this darling of the Muse. The professional critics were mostly unkind to him, foremost of all many of the Italians. He was even made the target for brutal attacks in an Italian pamphlet in which he was accused violently to be the one who ruined musical good taste and misled the public. I think that he never quite got over the failure of his second opera, "Edgar," at La Scala. Undoubtedly the original bad reception accorded to his "Madama Butterfly," which he always cherished as his favorite opera, caused him many a heart-ache.

MILAN'S reception of "Butterfly" at La Scala in 1904 was a rather peculiar affair. Failure would be too strong a term to use, as the opposition came only from a turbulent minority of the public, which arrived at the opera house already filled with prejudice. Public opinion seemed irritated by the rather grotesque methods of the great publishing house of Ricordi. The preparations and rehearsals for Puccini's Japanese opera were carried on with the greatest secrecy, as though it were an important document of state or a secret political matter. The singers were ordered not to breathe a note of their parts to anyone. They were not allowed to take the manuscript parts to their homes, but were compelled to study and rehearse them in the opera house. Furthermore, the prices were raised considerably, which also caused some ferment.

Notwithstanding all this, many scenes of the opera made the best impression, and the love duet in the first as well as the women's duet in the second act

were even heartily applauded. Still a part of the public could not refrain from hilarity about the grotesqueness of the Japanese milieu, and when a draught coming from the wings caught the kimono of the first Cio-Cio-San, Rosina Storchio, and blew it up like a balloon, the noisy opponents of the work were tickled.

At the end of the opera, then presented in two acts, Puccini requested the director of La Scala, none other than our own Giulio Gatti-Casazza, to return the score to him. He changed it considerably and a few months after the unpleasant experiences at the Scala it was tried "on the dog" in Brescia and scored a veritable triumph.

Puccini was rather impressionable and thus often submissive to foreign influences. He frequently gave ear to suggestions or entreaties of people whose judgment was by no means reliable. He was tremendously sensitive to criticism, always driven to distrust his own talent and always ready to make important changes in his operas during rehearsal. In the case of "The Girl of the Golden West" the advice of Toscanini and Gatti-Casazza resulted in many changes.

It was interesting to watch him at these rehearsals. He appeared calm, kept away from everybody, remained in the dark and unnoticed. He used then to smoke the inevitable cigarette, and now and then he would jot down some pencilled words on a scrap of paper. At the end of each act he would hurry away to Toscanini and a lively exchange of opinions would follow.

I often admired Puccini's kindness and indulgence toward the tactless nonsense with which he was persecuted by well-meaning but ignorant admirers. Only once I noticed that he grew angry. During one of the intermissions of "Bohème" when it was conducted for the first time at the Metropolitan by Toscanini in 1910, an Italian, one of the most influential standees of the "experts' corner" on the left side of the opera house, pelted him with the most superlative compliments: "A wonder, our Toscanini, isn't it so? What a conductor! No conductor in fact, a creator. One imagines to hear quite a new opera. Is that still the old 'Bohème'?" And then he ran away to another group to rid himself of his enthusiasm. Puccini's face reddened with anger and he broke into the words: "What do you think of that? He speaks about my 'Bohème' as though it were a pair of trousers sponged and pressed by an expert tailor. Was that a compliment or an insult? Shall I thank that fellow or box his ears?"

IT was no secret among the greater and lesser prima donnas who sang the parts in Puccini's operas that the famous maestro had a big and soft heart. However, the man, who could be such a powerful friend, never played an active rôle in any delicate or romantic affair to my knowledge. The only known tragic episode in his life was based on the unfounded jealousy of the maestro's wife which resulted in the tragic suicide of a young serving maid, who threw herself out of a window in the Puccini villa. There followed a temporary estrangement between the maestro and his wife.

Otherwise he seems to have limited

himself to gallantly kissing the hand (and sometimes the lips) of an engaging prima donna and assuring her of his love and admiration. I saw not a few photographs representing Puccini together with one or the other of his prima donnas, and not less than four of them bore the maestro's dedication: "To my best Butterfly."

When the disappointed prima donnas accused the maestro of faithlessness, he used to answer that the others might be the "best" but that the one in question was the "very best."

There can be no doubt, however, that Maria Jeritza was Puccini's favorite prima donna. If his other stars were the "best" and the "very best," then Jeritza had to be called "the one and only one." Still the first meeting between Puccini and his first Viennese "Girl of the Golden West" was anything but promising.

The maestro almost always showed himself to be excited when witnessing rehearsals of his operas in foreign languages, and this was especially the case during the preparations for the Wild-West drama in the Viennese Court Opera of those days. Mme. Jeritza, who attentively watched the maestro's explosions, was under the impression that he was especially displeased with her work. Her artistic blood surged to her temples, she threw the manuscript of her part to the floor and cried, half-angrily and half-naïvely, the classical words: "Now listen, Puccini! You can sing the 'Girl' yourself!"

Thereupon she flew to her dressing-room. The maestro followed her in great alarm and assured her that it was all a misunderstanding and that her work filled him with sincerest admiration, that he considered her the greatest asset of the production.

From that moment the maestro had no better interpreter of his opera than Maria Jeritza, and the great star no more faithful friend and admirer than Giacomo Puccini. The Viennese public

[Continued on page 32]

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**On Training Music Critics, and How It May Be Done—An Inquirer Asks for Advice Regarding the Necessary Qualifications of a Reviewer, and Gets It from Critic Taylor—A Suggestion for New York Impresarios—When Doves Were Not Messengers of Peace and Good-Will—The Danger of Measuring Talent with a Yard-stick, or How Shall the Foundation of Foundation Scholarships Be Laid?—President Coolidge Takes a Hand in Music Affairs—Comedy and Calories—An Encouraging Story of Criticism That Was Not Based on Prejudice—The Amazing Rise of Cleveland as a Music Center**

Dear MUSICAL AMERICA:

Of late our universities have been directing their attention to this new problem of music criticism in America.

Until recently the managing editor of the average American newspaper thought his duty nobly done if he invested the official title of critic on the hard-pressed lady on his staff who supplies the imperishable material known as society notes.

As if it were not sufficient for the social chronicler to wrestle with doughty dowagers and flapping debutantes in the dizzy swirl of teas, coming-outs, and weddings, the poor woman is expected by her editor to hot-foot it to the Flonzaley Quartet concert and the Kreisler recital. In the child-like minds of city and managing editors of daily newspapers, musical events belong somewhere in the misty region of the dansants and linen showers and are therefore within the province of the social reporter.

Thanks to the enterprise of that much neglected personality, the local concert manager, the task of the social editor has become vastly complicated within the past few years.

So many concerts have appeared on the calendar that some social recorders have been compelled to cry out for help and enlist the help of musicians.

As a rule the average social reporter is better equipped than any member of the city staff to write about the arts, but many of them freely confess that they are not specialists and have demanded that their editors appoint regular music critics.

This situation has arisen in a score of cities with the consequence that competent musical writers have been in high demand during the past few years.

In recognition of this new set of conditions several colleges and universities have just put on "courses" for critics. Our old friend "music appreciation" has been thinly disguised under the more modern title and is passed off for a "music critic course" in some colleges. But Harvard and the University of Virginia under the direction of Prof. Harry R. Pratt, and several other first rate institutions are devoting much thought to the problem.

There are now a dozen big orchestras in as many cities with the prospects for many more within a few years; there are 5000 concert courses in the country, in a hundred communities. Obviously the growth of music means the demand

for critics will increase, in fact there is a dearth of trained writers at this moment. I do not mean a shortage of critics, but of skilled musical writers; there is a vast difference.

Not long ago a little gentleman walked into my working den with this message: "I want a job somewhere as music critic. I have been listening to concerts and opera in New York for some years and I don't think much of any singer or any performer, except—" and he mentioned five names. "Now I'd like a job so I could say just what I think about this crew of so-called artists."

I escaped by vanishing in a flash of flame.

But which subjects will the colleges teach? I do not propose to dictate the ingredients of the course for critics, so I will permit Deems Taylor of the *World* to have the floor. Says Taylor:

A correspondent from Hunter College writes in to ask our advice as to what sort of course of study she should pursue in order to fit herself to be a music critic. After thinking very hard for several minutes we have evolved the following home study course, which ought to fit any aspirant for the task of covering a New York concert season:

1. Obtain a position as Prohibition enforcement agent and hold it for one month, or until you no longer mind being a social outcast.

2. Induce your friends to gather in your living room every night to play blind man's buff with you. Keep this up until you are reasonably confident of being able to leave Carnegie Hall in the middle of a slow movement without tripping over an usher or otherwise attracting attention.

3. Make derogatory remarks about all your best friends, and then practice winning them back. This will save you from embarrassment in the presence of opera singers and other natural enemies.

4. Learn to smoke Italian cheroots with straws down their middles—or at least learn to stay in the same room with some one who is smoking them. This will enable you to keep on good terms with Bill Guard of the Metropolitan press department.

5. First catch a bad cold, then hire some one to play you piano arrangements of all the symphonies until you can avoid coughing during the quiet passages.

6. Get the most uncomfortable chair you can find and sit in it. Hold your hat and overcoat in your right hand and a program and set of program notes in your left. Practice until you have learned to sleep in the chair without dropping either the overcoat or the programs, and without snoring. This is invaluable for recitals.

7. Memorize the first twenty-four bars of the following: Liszt's B Minor and Beethoven's "Appassionata" piano sonatas; Tartini's "Devil's Trill" violin sonata and Paganini's "Palpiti"; Handel's "Hear Me, Ye Winds and Waves"; Franck's "La Procession"; Schumann's "Der Nussbaum," and Hageman's "At the Well." Thus equipped, you will be able to follow any piano, violin or song recital without a program.

8. Work cross-word puzzles until you have discovered twenty-five synonyms for "rotten."

As a post-graduate course, you might try memorizing the following rule: When an orchestral conductor inspires in you no comment whatsoever, remember that he "conducted with vigor"; when a singer has no voice but is obviously doing his best, he "possesses a good sense of style"; when a violinist is utterly uninteresting, he "displayed good intonation"; when a pianist is a bore, he "revealed an excellent technical equipment"; all accompanists are "sympathetic," and any opera performance "was heartily applauded." Do not be afraid of using these little life-savers whenever you need them. Nobody will be able to prove you wrong, and you will become known as a "constructive" critic.

Last week I recorded a strange event in music, the efforts of a group of New York opera-goers and social lights to encourage Bourbonism. This time I can tell you of some other rather unique happenings, of quite a different nature.

You know that critics of music and the arts in general in Europe often write with a candor and personal animus which would amaze an American.

In many countries newspaper comment is simply a commodity bought by the artist at a price which depends on the length and cordiality of the article and the influence of the publication.

But I am not speaking of this brand

of foreign "criticism"; I have in mind the honest expression of richly equipped critics. In Vienna, for example, dramatic reviewing has been carried on as a fine art in the city of Freud and the waltz. Realizing that the Vienna writers on dramatic matters were scholars who were not reachable by ordinary methods, certain theater managers hit on a unique idea. They induced several of the most savage writers to visit the leading cafés after the performance.

In the stimulating atmosphere of these gathering-places of theater-goers, the critics would be induced to sit at a prominent table, on a raised platform. What critic could refrain from offering his opinions under such ideal circumstances? The after-theater diners listen to the impromptu lecture of the critic, and invariably his views—adverse in most instances—provoke violent arguments. In fact, the discussions have become so heated that the critics have been provided with police escort. The managers do not care what the critics say so long as they say something and say it strongly.

I do not know what inducement is made to the critics by the managers, but knowing the excellent standing of these writers I venture that the only material bribery involved is a liberal supply of drinkables and a guarantee of large audiences.

Here is a suggestion for New York musical managers.

Another musical curiosity is hidden away in the news of the week.

A young violinist was giving a recital in the Chalonier Theater, New York. A party of men in the balcony had hatched a little plot. Four pigeons suddenly flew up, released by the plotters. The birds headed straight for the recitalist and dashed themselves in his face. The poor violinist was half stunned and rushed off the stage in a dazed manner. As for the pigeons, one of them was injured by the shock of the collision; the other birds flew about the theater for the rest of the evening.

This is a strange but highly effective method of stopping a rival's recital.

"Are you a college graduate?"

This question is fired at every music student who applies to a certain musical foundation for a free scholarship, and, if I am correctly informed, the applicant does not fare so well if the diploma of higher learning is missing.

The doctrine that all musicians should be solidly grounded on a bed-rock of general culture is a sound one.

Familiarity with the findings of the scientific soul-explorers has made the world dubious of the merits of gifted individuals of the Blind Tom species. The next generation will regard that abnormality of music, the mere virtuoso, with a more profound, if not more respectful, understanding.

At the same time, I fear the college yard-stick is a dangerous measuring standard for musical talent. I know some eminent musicians (who also happen to be virtuosos) who would have been cast out by the foundation if the college test had been arbitrarily applied to them in their student period. Yet these musicians are gentlemen of culture in every sense of the word. I hope the foundation is not casting out candidates of similar caliber by slavish insistence on a conventionalized form of "culture." A diploma is no magic passport to the kingdom of music. The chances are that the usual form of college curriculum would nip the buds of genius in any sensitive youngster.

Report has it that the executive secretary of the foundation has made an exhaustive survey of musical conditions in the colleges and elsewhere.

Lacking the true scientific spirit, or for some other reason, the investigator has withheld this vital report from the musical world. Perhaps conditions are so shameful in the colleges that it has been deemed fit to keep the outcome a dark secret?

I can only guess; musicians everywhere can only speculate and muse on the various scraps of information and rumors which are permitted to reach them in the absence of responsible, definite official reports.

For all I know, or anyone knows, the official question asked applicants by the executive head of the Foundation may be: "Can you prove that you have never been within ten miles of any college, university or similar institution?"

At least this would be a policy of common-sense.

If there has been any doubt as to the

interest of the President in musical matters, this doubt was removed forever last week. On orders from the White House, a New York composer who persisted in sending copies of his own "national anthem" to the President was arrested and warned.

A few more bolts like this from Washington and the tribe of anthem composers might consider going into some safer line of business.

The assertion that folk-tunes are entirely useless to musical art is made by John C. Cavendish in the current *American Mercury*. He denies flatly that folk-songs, Negro spirituals, for example, "constitute a profound and authentic contribution." He argues that when a folk-tune passes through the hands of a skilled musician the spirit vanishes.

The argument that such melodies suffer when they are put through a refining process is like the familiar contention that "vocal training spoils the 'natural beauty' of the voice."

I urge advocates of such a belief to take copious draughts of Beethoven, Schubert, Grieg, Herbert Hughes and our own Howard Brockaway. If any doubt lingers, I would recommend further hearings of "Boris Godounoff."

One hears so much about the personal prejudices of critics that a story just related to me by a singing friend lately arrived from England rejoiced my heart.

My friend was booked for a recital in an important English provincial city. For this concert, the services of a feminine accompanist, living there, had been secured. But, at rehearsal, my friend found her inefficient. So he reluctantly dismissed her and sent a hurry-up telegram to his usual accompanist in London, who obediently rushed off to the scene of action in time to save an awkward situation. From then, until after the recital, everything went salubriously; but at supper another shock was handed to the singer. "Do you know," someone asked him, "that the lady you fired is the wife of the leading critic in this town?"

The singer had not known, and suffered a natural perturbation. He did not, I imagine, eat much after that. Nor do I suppose he slept with the comfort always associated in fiction with the last night of a condemned criminal.

But, "Lo and behold," when he opened the paper next morning he found a flattering head-line at the top of a long, analytical, scholarly and exceedingly complimentary criticism of his concert.

Which shows that even the critics are not always as green as they sometimes are painted.

Americans traveling in Europe are sometimes surprised at the esteem which is shown by the natives toward certain commodities which are taken for granted in the States.

American tobacco for example, and, until a few years ago, the vineyards of California, enjoyed high prestige. American dentists, American civil engineers, American shoes, American dance music, American orchestras, likewise stand high in the estimation of Europe.

I might go so far as to say American musicians are beginning to make some impression abroad.

European soloists who have toured America carry back impressive stories of the magnitude of our institutions; they are struck by the financial support given our leading orchestras and by the great size of some American auditoriums.

Cleveland's immense hall, seating 9000, is the special object of wonder just now. The foreign singers who appeared in the mammoth auditorium during the Metropolitan's memorable visit last spring were so impressed with the size that they lost no time in telling their confrères about their triumphs in this new home of opera in the United States. No artist is likely to forget the experience of singing before an audience of 9000. Consequently the name of Cleveland, Ohio (some foreign artists speak of it as Ohee-o), has become more widely known in European countries during the last months.

Last week I met John A. Penton, the six-foot Cleveland who heads the movement to bring both the Chicago and the Metropolitan opera companies to Cleveland in February and in the spring.

If you wonder how Cleveland has managed to establish herself as a musical city within the past few years just chat with Mr. Penton for a few moments.

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

The boundless energy and constructive vision of the man is made plain when he begins to tell you of the advantages of Cleveland.

Mr. Penton and every other man and woman of big calibre in Cleveland are determined that the city shall become more than a mere center of commerce. They want the city to possess a real soul. The aesthetic development of the city is being carefully nurtured.

There is the Cleveland Orchestra which recently conquered New Yorkers under Conductor Sokoloff (nor should I forget the manager who does the work behind the scenes, Mrs. Adella Prentiss Hughes); there is the Cleveland Institute of Music, headed by the composer, Ernest Bloch (and I must mention the name of the lady, Mrs. Franklin B. Sanders, whose work makes the unique school possible); there is the great auditorium, there are the visits of the Metropolitan and the Chicago opera forces.

As art is the language of civilization, and as united Cleveland is striving to teach this universal tongue to every one of her children, I doff my hat to Cleveland, the city with a soul.

In these times of counting of calories and daily concentration upon fluctuations of the waist line, all gentle readers of handbooks on diet and its consequences will have a friendly interest in certain adventures of Antonio Scotti, the veteran baritone who passed his twenty-fifth milestone at the Metropolitan last season. The genial Tony, if I remember rightly, took off an excess of weight a few years ago by totally abstaining from spaghetti and all liquids with his meals, but he has ahead of him a problem of quite a different nature. Over night—nay, in the course even of a few hours or minutes—he must become grossly corpulent, and thereafter during the opera season he must doff and don this avoirdupois with incredible rapidity.

The reason for this, of course, is the approaching performance of Verdi's "Falstaff," the next revival of the Metropolitan's list, announced for performance early in January. Now, playing a fat man is not as simple as it may seem. So many of the opera singers have a distinctly well-fed appearance that it may seem at first blush a really easy matter to add a pillow or two to the natural roundness of the figure and let it go at that. Scotti, however, retains to an unusual degree the lines of his youth, and his tailors are able to rejoice quite as much as ever in seeing their clothes upon him. To give the illusion of three hundred pounds, or more, is consequently quite a problem in make-up.

I recall that when Scotti first sang *Falstaff* at the Metropolitan—in 1909, if I remember correctly—he did not quite satisfy all of his critics in this respect. At least one of the reviewers contended that there was too much of his bulk above and too little below the waist. I am not aware that there is any standardized shape for fat men—in fact, I know a dozen the genuineness of whose figures might be questioned on this very point.

But doubtless the ideal *Falstaff* is a man inflated in all his dimensions and parts like a huge rubber doll, his fatness extending even to his head. Just how the good Antonio will exercise his fine Italian hand for make-up in the approaching revival remains to be seen.

I imagine that few persons ever think of the discomfort which a lot of padding and wadding can cause a singer. The late David Bispham told stories of his *Falstaff* days that indicated he went through martyrdom in his endeavor to look the part. The heat engendered by his upholstery on one occasion melted his false nose, skillfully concocted of wax. It fell to the floor, he stepped on it, slipped and fell prone, thereby providing his audience with laughs never contemplated by Shakespeare, Boito or Verdi, much less by Bispham.

Scotti, I recall, sprained an ankle at one of the final rehearsals for the 1909 revival while going through the business of the clothes basket incident, and the first performance had to be postponed. I was one of those who groaned on arriving at the opera house only to learn that "Madama Butterfly" had been substituted.

Trim as he is in everyday life, I am quite sure the sartorial baritone will

agree with the stoutest of matrons that being roly-poly has its disadvantages.

A copy of the *Journal of Education*, bearing the sub-title "New England and National," lies before me. I have looked it through twice from cover to cover but cannot find a word about music. "No school is complete without a sand table," is the caption under a picture, while headings on articles read: "Analysis of the Plasterer's Trade," "Playing Indian in the First Grade" and "Making Maple Sugar by Second Grade."

Now, heaven knows I see no harm in children making maple sugar, whether in first grade or second (I can only hope the sugar is first grade), nor in playing with sand, nor in dressing up as Indians. Nor have I the slightest antipathy to plasterers. But why, I wonder, should there not be a little music mixed in with the plaster, the sand and the sugar?

Education without music? I fear we have here a contradiction in terms.

Now and then someone gives the critics credit for a skill in black art which they doubtless never possessed. As an instance in kind, an organist and choir-master of one of Boston's leading churches declares that he has discovered that all "high-brow" music is an illusion produced by their legerdemain. If a Boston paper quotes him correctly, he tore the mask from their nefarious thaumaturgy in a lecture on "Music and Men," boldly asserting that there is more "bunk" about so-called high-class music than there is about low-class financial speculations, due chiefly to the critics and some performers who have built "a wall of superiority" about symphonies and grand operas and certain kinds of concerts—"the kind you have to wait until next day before you find out whether you enjoyed it or not—after reading the criticism."

Apparently the Boston choir-master seeks first of all to do away with class distinctions in music. Once upon a time we might have been excited over it to the extent of crying "Bolshevism," but today we can muse calmly over this manifesto and wonder how music would be if none of it was any better than the rest of it. Moreover, he doesn't believe in cultivating musical appreciation (we are again trusting to the correctness of the newspaper quotations), since "everybody," he says, "appreciates music—if it is music."

To argue that point would require columns of space. Maybe he is right. Maybe there are no distinctions in music. Perhaps, as a choir-master, he has found that it is all equally spiritual. Perhaps—but what is this we note at the very end of the Boston paper's report of his lecture? "He illustrated his remarks by music of his own selection—Schubert, Paderewski, Friedman, Cyril Scott, Harland Riker and Thomas Morley." And—oh, the jewel of consistency! "There was no jazz."

I hear that Mme. Adele Clement, a pupil of the Paris Conservatoire, has invented a 'cello which collapses and may be folded up in a small space. Now that inventive genius has produced a folding 'cello we may look for the arrival of the non-collapsible 'cellist, says your

*Mephisto*

### Furtwängler Announces First Program as Philharmonic's Guest Leader

Wilhelm Furtwängler, distinguished German conductor, who arrives this week to appear in a series of guest performances with the New York Philharmonic, will make his initial appearance at the concert to be given in Carnegie Hall on the evening of Jan. 3. The program will include Strauss' "Don Juan," Brahms' First Symphony and Dvorak's "Cello Concerto in B Flat, with Pablo Casals as soloist.

### Edward Bok Writes National Song

PHILADELPHIA, Dec. 21.—The first public presentation of Edward Bok's national song, "Our United States," was given by the Philadelphia Orchestra recently. Leopold Stokowski, conductor, arranged the melody from an old hymn of the Transvaal Republic. Mr. Bok explained that the words were written in response to a demand for "an American patriotic song which would truly reflect the present rising current toward peace."

## PHILADELPHIA GIVES HAND TO NOVELTIES

### "Jenufa" and "Pastoral" Symphony by Vaughan Williams Heard

By H. T. Craven

PHILADELPHIA, Dec. 22.—Janacek's "Jenufa," the first operatic novelty of the season, was produced by the Metropolitan company in the Academy of Music on Dec. 16, scoring success more by the artistry of the performers and the general excellence of the production than by reason of any conspicuous vital elements in the work itself. An admirable cast included Maria Jeritza in the title rôle, Margaret Matzenauer as the *Sexton's Widow*, Rudolf Laubenthal as *Stewa*, Martin Oehman in the character of *Laca*, Kathleen Howard as *Grandmother Buryja* and Arnold Gabor, James Wolfe, Laura Robertson, Ellen Dalossy, Grace Anthony, Charlotte Ryan and Marie Mattfeld in auxiliary rôles. Arthur Bodanzky conducted.

Leopold Stokowski, whose interest in English music dates back to the early years of his artistic development, gave the first performances in this city at last week's Philadelphia Orchestra concerts, on Friday afternoon and Saturday evening in the Academy of Music, of

Vaughan Williams' "Pastoral" Symphony. The work was received with favor, and there was generous applause after every movement. Unquestionably the score is the product of a poetic imagination, working through the medium of Debussy-like methods. Any one of the four slow movements contains the elements of appeal as a tone picture, but the larger canvas of the symphony strains its delicate and subtle mood. The wordless soprano solos were sung by Helen Buchanan Huttner, who performed her task with lovely art. Michael Penha, first 'cellist of the orchestra, played Lalo's D Minor Concerto. Mr. Penha is a master of his instrument. The concert closed with a glorified reading of the "Danse Macabre."

The excellent Civic Opera Company aimed high in its presentation of the "Barber of Seville" in the Metropolitan Opera House on Dec. 16. There was a fresh-voiced and spirited *Rosina* in Nina Morgana, drafted from Mr. Gatti's forces, and a delightful *Dr. Bartolo* in a new buffo, Giuseppe La Puma. A fine *Figaro* appeared in Mr. Ivantsoff and Henri Scott was an authoritative *Basilio*. Giuseppe Reschiglian, the *Almaviva*, was satisfactory. Alexander Smallens read the score with appreciative vivacity. Miss Morgana gave a brilliant interpretation of "Una voce poco fa," adding, in the Lesson Scene, the Waltz Song from "Mireille."

## BALTIMORE FORCES DRAW MANY PEOPLE

### Civic Sunday Programs Are Heard by Increasing Audiences

By Franz C. Bornschein

BALTIMORE, Dec. 20.—The third concert of the municipal series given on Dec. 14 in the Lyric by the Baltimore Symphony under Gustave Strube, with Colin O'More as tenor soloist, was heard by a large audience. Growing attendance at these Sunday concerts marks increased appreciation on the part of the general public. Schumann's "Rhenish" Symphony, an interlude, "Before Parting," a novelty, by Max Kidder and the Overture to "Gwendoline" by Chabrier were the orchestral numbers. Mr. O'More was artistic in his singing of arias from "Bohème" and "Don Giovanni."

The seventh Peabody recital was given in the reconstructed large auditorium of the Peabody Conservatory on Dec. 12 by Austin Conradi, pianist and member of the faculty. A group of Brahms' intermezzi, Chopin's B Flat Minor Sonata, the Bach Fantasia and Fugue in G Minor and Liszt compositions were the medium through which Mr. Conradi disclosed his technical ability and musicianship.

The Baltimore Music Club, Mrs. Louis K. Gutman, president, gave its second annual Christmas concert in the Belvedere Hotel on Dec. 16. A chorus of club members, assisted by a string ensemble and harp, presented a Breton canticle, an English folk-song, a transcription of an Ulster melody and transcriptions by Bornschein of Cui's "Orientale" and Rimsky-Korsakoff's "Song of India," made especially for this program. Deems Taylor's "Highwayman," a cantata for baritone solo, chorus and piano, received its first local hearing on this occasion. William G. Horn was the soloist, and Esther Love Polvogt accompanied. A narrator, Hazel Bornschein, linked the numbers of the program and recited the text of the cantata before it was sung. Franz Bornschein conducted.

Rheinberger's cantata, "The Star of Bethlehem," was sung at the Church of the Ascension on Dec. 17 by the choir, under Clara C. Groppe, with the assistance of Mary Muller Fink, harpist; Geraldine Edgar, violinist, and Rita Baer, 'cellist. A miscellaneous program preceded the cantata. James M. Sinclair was the soloist.

The senior students' orchestra of the Peabody Conservatory, conducted by Gustave Strube, gave a public concert on Dec. 19. Mozart's "Jupiter" Symphony, Weber's "Oberon" Overture and a suite by Bach were creditably played. Marie Buddy and James Barrett were the vocal soloists.

Harold Randolph, director of the Peabody Conservatory, has been made a member of the advisory committee of the Associated Glee Clubs of America.

## HOLIDAY MUSIC FEATURE OF PITTSBURGH ACTIVITIES

### San Carlo Opera and Flonzaley Quartet Among Visiting Musicians—Modern Music Given

PITTSBURGH, Dec. 20.—Fortune Gallo presented his San Carlo Opera Company in the Alvin Theater under the management of Edith Taylor Thomson for a week recently. All the operas were excellently produced, the following being given: "Andrea Chenier," "Bohème," "Faust," "Lucia," "Aida," "Carmen," "Madama Butterfly" and "Trovatore." The Tuesday Musical Club offered a special Christmas "surprise" program on Dec. 16, with a long list of participants.

The Art Society presented the Flonzaley Quartet in Carnegie Music Hall on Dec. 17. The program included Haydn's Quartet in D Minor, Op. 76; Brahms' Quartet in C Minor, Op. 51, No. 1, and Waldo Warner's gossamer "Pixy-ring." Encores were demanded.

The regular monthly meeting of the Musicians' Club of Pittsburgh was held on Dec. 18. The program consisted of sonatas for violin and piano by Honegger, Bela Bartok and Ernest Bloch, admirably played by T. Carl Whitmer, pianist, and Gaylord Yost, violinist.

Daniel R. Phillippi gave an organ recital in the Church of the Ascension on Dec. 14.

December activities in the Pittsburgh Musical Institute included a Bach piano recital by Dallmeyer Russell, in which he was joined by Charles N. Boyd for a two-piano performance of the "Goldberg" Variations; a piano and song recital by Laura E. Ziegler and Mildred Holliday; a program talk on Brahms' First and Beethoven's Fifth symphonies, and a program of Christmas music in which the P. M. I. chorus of women's voices was a special feature.

WILLIAM E. BENSWANGER.

### Winnipeg Hears Orchestral Club and Solo Performers

WINNIPEG, Dec. 20.—A recent concert of the Winnipeg Orchestral Club, Hugh C. M. Ross conducting, included Weber's "Euranthe" Overture, Tchaikovsky's Fourth Symphony, Elgar's "Bavarian" Dances and Sibelius' "Finlandia." Resident artists gave a concert under the auspices of Manitoba College in St. Stephen's Church. Soloists were Mrs. E. M. Counsell, contralto; David Thompson, baritone, and Mr. Mahalek, 'cellist. Anna B. Moncrieff and Lulu Putnick accompanied.

MARY MONCRIEFF.

Rafaelo Diaz, tenor, sang in Indianapolis, on Dec. 22 and will appear in Utica, N. Y., on Dec. 29.



# America Needs Wider Cultivation of Chamber Music

Development in Ensemble Field Has Not Kept Pace with Progress in Other Forms of Musical Activity—Obstacles Still in the Path — Fine Pioneering Work Accomplished—Chamber Music Creates Best Audiences and Offers Great Advantages in Training to Players

By SANDOR HARMATI

[First Violin of Lenox String Quartet]

In a consideration of general musical conditions, the subject of chamber music is coming more and more to the

fore ground, aided by the fact that the culture of chamber music has enjoyed a remarkable growth within a short time, from the stage of being a pastime of a select few into a stage of general musical necessity. This growth may form the

incentive for discussions of a many sided character; and this article would be drawn to an undue length should the writer undertake to present his observations in full; observations collected during many years of

chamber music activity in Europe and in the United States.

These observations abound in discoveries many problems and obstacles which to some extent stand in the way of a still more remarkable development of chamber music in this country. The writer will attempt to expose these shortcomings instead of offering remedies. The future, which is decidedly bright, will take care of most of these obstacles, aided by the host of truly generous lovers of chamber music in the United States.

A short retrospect is necessary in order to come to an understanding of the true conditions of chamber music development. One can only marvel at the miraculous growth in the number of music schools, symphony orchestras, musical societies, etc., in America during the past century. From an utterly primitive state this country has come to the present world-dictating stage.

In our day the musical situation is outgrowing itself each year, rivaling the conditions of European countries that possess musical culture and tradition hundreds of years old. To arrest this rapid growth would be almost an impossibility. But the growth of chamber music has not gone hand in hand with the other aspects of musical develop-

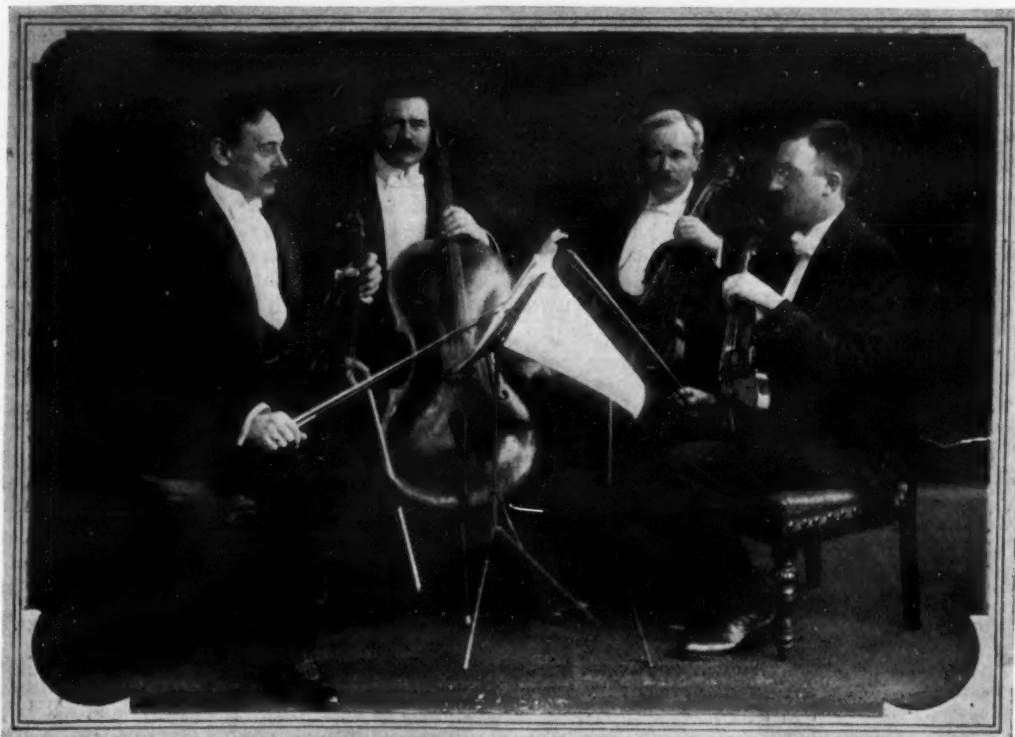


Photo by Aime Dupont

The Kneisel Quartet, Which Accomplished Important Pioneering Work for Chamber Music in America During Activity Extending Over a Quarter of a Century. From Left to Right: Franz Kneisel, First Violin; Willem Willeke, 'Cello; Louis Svecenski, Viola, and Hans Letz, Second Violin

ment. Indeed, progress, until recently, was a very slow one.

The reasons are apparent. It is not a difficult task to awaken public interest in orchestral literature or in works written for instruments alone. The personality and fame of a soloist insures an audience in most cases. This cannot be said of chamber music.

One need not go into lengthy explanations of the difference between chamber music works and the rest of musical literature. The style of chamber music writing and performing does not lend itself to the means of popular expression which any other kind of musical writing allows. This perhaps insufficient statement will have to suffice here as an explanation. The literature of chamber music requires more equipment on the part of the performer and listener than the rest of musical literature. Here lies one of the reasons why the development of chamber music has not gone hand in hand with the rest. The scarcity of chamber music organizations up to the closing of the last century is another reason.

## Task of the Pioneers

Colleges and music schools in the past have not laid stress upon chamber music as the institutions do in our present age. Consequently the early pioneer of chamber music had to conquer an almost unprepared public, often floundering in the sea of ignorance. Many humorous incidents occurred. The writer of these lines has played in rather large cities which never heard a chamber music ensemble, and the society that arranged the concert did not know how to place the stands and chairs on the platform, requested the players to play the "Blue Danube" as an encore, expressed the hope that when the quartet came again it would be enlarged in number, or requested a change of program, as the work in question had been performed years ago by another organization.

It is too bad that the organization which has undoubtedly broken the ice in the United States for chamber music, after an activity of a quarter of a century, does not publish its experiences. These experiences would serve as outstanding lessons for the newer organizations. Every chamber music ensemble has to and will, for some time to come, have to do pioneering activities. Although the ground is broken, the knowledge of the public is very scanty; the teaching of chamber music is very sporadic and, in most cases, primitive; and last but not least, the walls of prejudice against chamber music have to be demolished.

## Prejudice an Obstacle

Perhaps this prejudice is over- or under-rated in its destructiveness, but every active chamber musician knows of its existence and has had to bear more or less its harmful effects. This prejudice culminates in the belief that the works of chamber music literature do not appeal to audiences at large and, consequently, that concerts of such music are lacking in drawing power. This contention is responsible for many evils. The manager's attitude is affected first, resulting in a reluctance in bookings. The fees which chamber music organizations obtain are in no way in proportion to the lofty service they render, and a song recital is often favored in every respect.

Outstanding among all these difficulties is the questioning of the drawing power of the chamber music concert. This is the vital head of the many-headed dragon which the *Siegfrieds* will have to conquer before a healthy growth of chamber music is possible in the United States.

The comprehension of chamber music is slower than that of any other musical literature, and this aspect, misunder-

[Continued on page 31]



Sandor Harmati



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# Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR

## Praise for Puccini

To the Editor of MUSICAL AMERICA:

Maestro Puccini was sick man already when I visited his home five years ago. He could not eat much. I felt so sad. He was composing new Chinese opera. I gave him some Oriental melodies and he harmonized right away with the piano where he composed "Madama Butterfly" about twenty years ago.

Maestro Puccini told me I am his ideal Cio-Cio-San.

Now Maestro Puccini is sleeping without awake, but I feel when I sing "Madama Butterfly" his spirit must be always in the theater watching and listening to me, so that my feeling is more deep than ever.

I sent 100 dollars "Butterfly" flowers to Puccini in Milan.

TAMAKI MIURA.

Tulsa, Okla., Dec. 8, 1924.

## Decorations Advocated

To the Editor of MUSICAL AMERICA:

I went to a concert the other night and was immediately struck by the pleasing appearance of the platform, tastefully decorated with palms and potted ferns. A few days later I again attended a recital in a New York hall and was oppressed by the barren look of the stage, cluttered with properties not needed for the performance and with its dreary appearance unrelieved by decoration of any kind. I do not know whether the management or the artist should provide an appropriate setting, but I do know that a cheerful stage picture helps one to enjoy the music.

E. RONALD BEAUCHAMP.

New York, Dec. 13, 1924.

## Music for Children

To the Editor of MUSICAL AMERICA:

As one who is deeply interested in the concerts for children being given all over the country by symphony orchestras and other societies, may I protest against some of the selections chosen for these programs? For example, a leading orchestra played the "Danse Macabre" of Saint-Saëns, which is by no means suitable for a juvenile audience. And I have heard of children being taught "Little Boy Blue," which is one of the most mawkish and morbid poems ever written. Such ideas are not good for the childish mind.

Whenever I hear "Little Boy Blue" I always think that a competent housekeeper would have removed the dust from the toys in short order. I appreciate sentiment but I also like sanitation, both physical and mental.

ALICE MATHILDA GROVER.

Elizabeth, N. J., Dec. 13, 1924.

## "Let the Violinist Sit"

To the Editor of MUSICAL AMERICA:

When a violinist gives a recital with piano accompaniment he should sit during the sonata in which the pianist plays a part of equal importance. I am told the violinist's objection to this is that he cannot play as well sitting as

standing. Still, I believe the sacrifice (if any) in his playing would be more than compensated for by the gain in the effect as a whole.

Two local musicians in this city, Messrs. Brant and Brewer, have given a series of delightful sonatas for piano and violin, and the violinist (Mr. Brant) always sits while these are played. This sitting proves the sonata is a duet—not a violin solo with piano accompaniment. The accompanist may not be as celebrated as the recitalist, but if two artists perform a duet they are (for purposes of musical identification) equally important.

JEAN D'AUIGNÉ.

Montreal, Dec. 13, 1924.

## Mendelssohn to the Fore

To the Editor of MUSICAL AMERICA:

I am quite aware that by rushing to the defense of Mendelssohn I shall incur the superior sympathy of those musicians who carpingly refer to a certain book of piano pieces as "Songs Without Music."

I cannot deny that the fashion of elevating one's nose at Mendelssohn has held sway much longer than the present style of female hair bobbing is likely to last. But when I heard Mr. Bronislaw Huberman play Mendelssohn's Concerto for Violin in E Minor in Carnegie Hall Sunday afternoon I could not help won-

dering why pianists do not trot out the G Minor Piano Concerto once in a while. Or why singers neglect the lovely songs. I cannot recall any other violin concerto that is such a sure-fire winner with an audience as this one. I don't mean an audience of the "masses" either, but an intelligent audience such as Mr. Huberman played to. We could hear at least two of the symphonies oftener than we do into the bargain.

Perhaps some of our anti-Mendelssohnists don't know that many pages in Mendelssohn's choral works are as dramatic as anything ever produced in the Metropolitan Opera House.

H. J. R. SKADER.

New York, Dec. 15, 1924.

## Repetitions Deplored

To the Editor of MUSICAL AMERICA:

The constant reiteration on programs of certain numbers is becoming tedious. The chief offender in this line has been Beethoven's "Appassionata" Sonata, which, if memory serves, was played six times in four days recently. If pianists must play a Beethoven sonata, why not let it be the "Waldstein" or the E Minor, Op. 90? Both of these give the recitalist as much opportunity for technical display as does the perennial Op. 57 and are a great deal more digestible.

Schumann's "Papillons" probably comes second in this contest, having left the "Carnaval," which was last season's champion, far in the rear. Chopin's

# Revolutionary Songs Among Additions to Music Division of Congress Library

WASHINGTON, D. C., Dec. 22.—The music division of the Congressional Library may now claim a place among the best collections of the kind in the world. The report for the fiscal year ending June, 1924, shows 10,790 new copyrights, 2527 purchases, 581 gifts, 196 transfers and 33 exchanges. The total number of volumes and pieces in 1924 is 979,597, the figure in 1923 being 918,322. Twenty items date back before 1700, 250 before 1800 and 1500 before 1900.

The value of the Library of Congress is little known and less used by music students and composers, the report indicates. This leads to much misinformation. For instance, Mr. Engel, chief of the music division, tells of several errors: "Only recently a statement found its way into print that of the original, unrevised vocal score of Moussorgsky's 'Boris Godounoff' only two copies remained, and that both were only semi-available for examination somewhere in France. This American writer ignored the fact that for the last thirteen years a copy has been accessible to any reader in the Library of Congress.

"A conductor in New York not long ago made a laudable attempt to revive in concert form a seventeenth century work of English dramatic music. He brought upon himself severe criticism from scholars for using in his performance an edition of the score which is far from correct and complete. Not only could he have found in the Library of

Congress a more recent and more authoritative reprint, but he could have inspected a copy of the faulty older edition with minute corrections in the hand of Sir Frederick Ouseley, inserted after a careful manuscript copy of the score in question, which John Travers made in the early part of the eighteenth century."

## Gifts of the Year

The largest gift of the year under review is that of Mrs. Frederick S. Coolidge, founder and maintainer of the Berkshire Festivals of chamber music in Pittsfield, Mass. Her gift includes all autograph scores of composers who have won prizes in the international competitions held in connection with the festivals. Among these are works of Ernest Bloch, Eugene Goossens, Tadeusz de Iarecki, Leo Weiner and Domenico Brescia. Mrs. Franklin Rudolph and Mary A. Dohn of Winnetka, Ill., gave several valuable pieces from the collection of their father, the later Adolph W. Dohn. One piece of particular interest is a small oblong book containing in manuscript a complete copy of the six suites by Johann Sebastian Bach, known as the French set.

Autograph letters of Teresa Carreño, Annie Louise Cary, Chaminade, Gabriel-Fauré, Benjamin Godard, Leschetitzky and Edward MacDowell are the gifts of Rebekah Crawford, for many years a teacher in Brooklyn. An autograph of Tchaikovsky from Mrs. Calderon Carlisle of Washington, an unpublished letter of Beethoven from Mrs. Frederick Coolidge and an unpublished song by Stephen Foster from Oliver Ditson & Co. are other valuable presents received.

Among the purchases of the year are Schumann autographs and manuscript copies of six Lenau songs, dated "Dresden im August 1850"; a four-page sketch of Arthur Sullivan's "Trial by Jury"; autograph copies of Löwe ballads and Grieg songs and proof sheets of Max Reger's "Sinfonietta" (steeped in a red sea of the composer's corrections), and a copy of Liszt's life, written by Johann Wilhelm Christern and corrected on the blank pages by Liszt.

Letters purchased include the love notes of Lafayette to Marie Félicie Malibran and many letters of Wilhelm Bach, Gevaert, Halévy, Leoncavallo, Jenny Lind, Adelina Patti, Pfitzner, Reger, Strauss and Wagner. First editions have been obtained of Bach's "St. Matthew Passion" and additions have been made to the files of Mozart, Haydn, Beethoven, Schubert, Schumann, Mendelssohn, Liszt and Wagner.

B Minor Sonata is not exactly a stranger to our programs either, but it is capable of standing a great many more hearings than the other two. Lalo's "Symphonie Espagnole," the Bach Chaconne and the Mendelssohn Concerto are tied for first place in the annual violinists' competition. Orchestras, chamber music organizations and singers have not yet revealed their nominees but are doubtless in conference hatching up some particular favorite which they hope will offset the advantage that has been gained by the pianists and violinists.

The man who said programs look as though carbon copies were used by the artists stated the case pretty well.

JOHN HEINS.

Dec. 13, 1924.

## Siloti as Conductor

To the Editor of MUSICAL AMERICA:

It is but little known here that Alexander Siloti is also a conductor and has won fame as such in Russia, where his success was in part due to his predilection for giving worthy works of unknown composers a hearing—a la Liszt, of whom he is a disciple. The writer recalls, while a fellow student at Weimar, that Liszt even waived his rule of never giving written testimonials in favor of the young Russian whose musicianship he highly esteemed. In New York, where so many guest conductors edge their way to the "little platform," the discriminative class of musicians, and audiences as well, would be interested to hear what the refined and versatile pianist might say with his baton. Why "hide his light under a bushel"?

CARL V. LACHMUND.

Yonkers, N. Y., Dec. 13, 1924.

To those whose interest in the library is more historical than technical a collection of thirty-five French anarchist songs will be of note. These were saved from confiscation in the days when they were being secretly distributed.

"The melody is often given without accompaniment," says Carl Engel. "Sometimes it is a well-known or anonymous air; in a number of cases it is an original setting by one François Brunel, who lives up to the principles of self-help by being his own poet, composer and printer.

"It affords no little satisfaction to find among these sheets the words and tune of the notorious 'Internationale,' with its text abounding in vigorous apostrophes, such as 'Debout, les damnés de la terre, debout les forçats de la faim,' painting in strong, if somewhat grim, colors the simultaneous approach of anarchy and the millennium.

"In most of the other songs the proletariat's hereditary foe, that 'bourgeois thief, ignoble parasite,' forms the grateful theme for endlessly varying invective. Fell thrusts at Jules Ferry, Charles Floquet, General Boulanger and Sadi Carnot make them contemporary with the early struggles of the Third Republic."

Early imprints have been bought of Orlando di Lasso, Giovanni Paolo Colonna, Antonio Vivaldi and many other early Italians. To the great mass of operas have been added fifty-two scores and seven transcripts, Flotow, Förster, Keiser, Lortzing, Hans Sachs, Marschner, Mozart, Strauss, Stravinsky, Zeller and Zingarelli being represented. Reinhard Keiser's "Ariadne," written for Hamburg in 1722, is the principal addition, not even to be found in the Berlin Library. Philidor's collection of ballets has been transcribed, so far as it is preserved in the library of the Conservatory of Music in Paris.

In its collection of contemporary music the Library of Congress is one of the most complete in the world. It illustrates the progress of musical evolution through four centuries and should be a treasure house for students and musicians who visit Washington.

H. M. M.

## Jascha Heifetz and Vladimir Rosing Appear in Calgary

CALGARY, ALTA., Dec. 20.—Jascha Heifetz, violinist, appeared recently under the auspices of Ray Tubman in the Palace Theater, displaying his usual untiring vigor and warmth of tone. Vladimir Rosing, tenor, gave a recital under the auspices of Ida Wilshire of Vancouver, in the Grand Theater. Dr. A. S. Vogt, principal of the Toronto Conservatory, founder and former conductor of the Toronto Mendelssohn Choir, was recently entertained at lunch by resident musicians, and was the guest of honor at a reception given by Knox Church Choir.

CLIFFORD HIGGIN.

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# WEEKLY SURVEY OF EUROPE'S MUSIC



## In "Stepan" Two Danes Turn to Russia of the Soviets for Operatic Material

COPENHAGEN, Dec. 7.—While the première of the first Bolshevik opera ever written was given in Mainz on Nov. 30, the fact that Hamerik and Nygaard's "Stepan" is coming to the Royal Danish Theater next year has focussed the attention of music-loving Danes on a production which is said to be quite out of the ordinary as operas go.

The score of "Stepan" is published by Schott Frères of Brussels and distribution is in the hands of Simrock of Leipzig, so that Belgium and Germany are joined in a business arrangement that makes for a restoration of the old-time musical harmony between these two nations.

Ebbe Hamerik has dedicated the work to his old teacher, advisor, cooperator and friend, Frank van der Stucken. The score is supplied with texts in Danish,

Forward, forward  
From Novgorod to Astrakan,  
Like Timurlik and Tamerlan  
We seize our weapons  
And cut Russia open.

The picture is most dramatic. *Stepan* has become a people's kommissar, but the other Bolsheviks find themselves handicapped by his upright idealism. During a tribunal held in a castle stolen from the original owner, *Stepan* falls into a trap set for him. A depraved woman of the nobility manages to get a pass from him, and he is delivered up as a traitor.

The act ends with an apotheosis of the proletariat. The various scenes are most impressive and picturesque. The Bolshevik March is rhythmically interesting and all the melodies natural.

After a prelude, which depicts the night of winter, the final act shows *Stepan*, who has fled home to his peasant cabin. Here the kommissars, with their soldier hordes, catch him, and while giving them battle he kills the young woman



The Bolsheviks' March, an Orchestral Interlude in "Stepan," Using the Main Theme of the Opera

German, French and English. Frank van der Stucken attended to the German and French translations and Margaret W. Hamerik, mother of the composer, who is an American, wrote the English text.

Ebbe Hamerik and Fredrik Nygaard were schoolmates, having attended the famous Soro Academy founded by Ludvig Holberg. Here they wrote an outdoor drama which the students performed with great success. Last year they collaborated on an opera based on Nygaard's novel, "The Mill," but it did not seem to work out to their satisfaction.

Appealing to Johannes Paulsen, managing director of the Royal Danish Theater, the composers were told to take a subject from the present time and not to dream of Rome and her history. Following this advice, they turned to Russia's Revolution. "Stepan" is Bolshevism set to music, and this is the first time that the events following the World War have been utilized dramatically in music.

The action takes place in Little Russia in 1917. The first scene shows the room of a peasant's hut, with a view of the verdant birch trees of spring. The peasant lad, *Stepan*, who wants to see better times for his people, has a vision of the Kremlin as it appears with its golden towers in the evening light. He sings:

Be still! . . .  
Hear the cry from the city.  
Hoarsely it rises from the gray streets,

The invisible chorus of the proletariat answers:

Back of a bloody day of battle  
Back of a fire-red evening  
A happy land will soon open up.

There is no overture to "Stepan." The curtain rises with the first note of the opera itself. The second act is preceded by a big orchestral work, the Bolsheviks' March, built on the main theme of the opera. The soldiers of the Red army both whistle and sing the march:

peared in a stupendous program that would have exhausted a less versatile artist. It included the Beethoven "Hammerklavier" Sonata, the Scriabin "Poème Satanique" and Fifth Sonata, and the Brahms Schumann Variations. Frieda Hempel gave her closing "Jenny Lind" recital, and Alfred Cortot drew a capacity audience for a program with the César Franck Prelude, Chorale and Fugue and Debussy's first book of preludes as its features.

## Thrilling Opera Is Made from "Typhoon"

MANNHEIM, Dec. 6.—"Typhoon," the well-known melodrama by Melchior Lengyel, the Hungarian playwright, which Florence Reed played in New York several years ago, has been made into an opera, with music by Theodor Szanto. It had its première at the Nationaltheater here recently. The story is of the struggle between love and duty in the heart of a Japanese, and, true to the occidental idea of oriental determination, duty triumphs.

A Japanese diplomat living in Paris falls in love with a typical Parisian cocotte and almost betrays his country's secrets to her. His friends rescue him in time, and when she, in a moment of fury, reveals her innate hatred of the yellow race, he strangles her. One of his loyal countrymen takes the blame, but the noble hero is seized in a storm of passion—the "typhoon" of the title—and dies of heart failure. In the final scene the charming Parisienne appears to him in a vision disguised as a Geisha, and he dies romantically, true to his duty and with thoughts of his beloved.

The composer has made a thorough study of Japanese music and several of the themes have an oriental tinge. But since this is a typically Puccini libretto, the music as a whole is typically Puccini. The work is lyrical, highly dramatic and should be as popular as an opera as it was as a play. If it is not, at least in Germany, it may mean that the modernists whose works have been predominant among the novelties in the provincial opera houses have changed the public ear.

Since Japanese are seldom seen in the German provinces, it is not remarkable that the actors did not resemble the orientals in their make-up. In America probably they would be more true to type. *Tokemaro*, the leading rôle, a baritone one, was sung by Carston Oerner. *Hélène*, the grisette, was an excellent bit of character work by Elisabeth Gritsch, who achieved a true Parisian flair. Richard Lert was the conductor.

## Three American Sopranos Sing in Opera in Italy

MILAN, Dec. 6.—Three American singers, Bettina Freeman, Lilliana Lorma and Luisa Silva, made operatic appearances in Italy last month. Miss Freeman was seen at the Teatro Verdi as *Maddalena* in "Andrea Chenier" and was engaged for six performances as *Santuzza* in "Cavalleria Rusticana." Lilliana Lorma, a young Wagnerian soprano from New York, known there as Lillian Weinman, was the *Freia* in a performance of "Rheingold" at the Teatro Comunale of Bologna. Luisa Silva, a San Francisco mezzo-soprano, appeared as *Azucena* in "Trovatore" at the Teatro Storch in Modena.

## Classical and Futurist Works Given in Nürnberg

NÜRNBERG, Dec. 6.—Illustrating the latest tendency in Germany toward the very old or the very new, with but little in between, is the list of new productions at the Nürnberger Stadttheater. Among these revivals and premières are Handel's "Roselinde," Janacek's "Jenufa," Pfitzner's "Die Rose vom Liebesgarten," Schreker's "Der ferne Klang" and Richard Strauss' "Feuersnot."

PARIS, Dec. 5.—The Opéra has revived the ballet "Giselle" (first given in 1841) with a new prima ballerina, Olga Spessivitzeva. The rôle was danced here in 1910 by Tamar Karsavina and in 1921 by Anna Pavlova.

## American Singers in Essen Opera Debuts



Sybil Richardson, Soprano, Pupil of William S. Brady

ESSEN, Dec. 5.—Sybil Richardson, American soprano, pupil of William S. Brady of New York, made her début at the Essen Opera recently in the first performance here of Pfitzner's early opera, "Der Arme Heinrich." Her voice has a soft, full tone, and for so young a singer she has shown remarkable versatility in such rôles as *Micaela*, *Butterfly* and *Mimi*. For the Pfitzner work she was particularly lucky in having as the conductor Dr. Wolfes, a pupil of Pfitzner and one of the most able interpreters of his music.

Eyvind Laholm, tenor, who also was trained in the Brady studios, is appearing at the Essen Opera in such varied parts as *Lohengrin*, *Radames*, *Faust* and *Manrico*. The two young singers are scheduled to make their appearance soon in the title rôles of "Pelléas et Mélisande." The Essen Opera House is one of the best known of the provincial operas and is famous particularly for the number of new works which it brings out. This is due in great part to the enterprise of the conductor and of the chief régisseur, Dr. Schrenes.

Among the premières scheduled for this season is that of Cyril Scott's new work, another proof of the catholic taste of the directors, who do not limit themselves to native works but seek out operatic novelties from all over the world. Both Miss Richardson and Mr. Laholm may take part in the première of the Cyril Scott opera.

## Diaghileff Ballet Russe Returns to London

LONDON, Dec. 5.—The Russian Ballet after a long absence is again at the Coliseum with a new program which includes such novelties as Darius Milhaud's ballet of the fashionable folk on the beach at Deauville, "Le Train Bleu," and Manuel de Falla's "The Three-Cornered Hat." The Diaghileff troupe, although it has lost many of its old members, still retains a perfection in its class. Besides the new works, it is giving such delightful things as the "Cimariosiana" (seven Cimariosa dances), the Respighi-Rossini "Boutique Fantasque" and Liadoff's "Children's Tales."

## Dates Set for Next Bayreuth Festival

BAYREUTH, Dec. 5.—The next Bayreuth Festival to be held in 1925 will be given from July 22 to Aug. 22, the latest announcement from the Festspielhaus says. In this time "Die Meistersinger" will have five performances, "Parsifal" seven and the "Ring" in its entirety, two. Siegfried Wagner is now conducting concerts in Germany and Austria as the beginning of the campaign to provide money for the coming festival. The Festspielhaus is being rebuilt and many necessary improvements added for the next performances.

## Deutsche Opera in Berlin to Continue Despite Difficulties

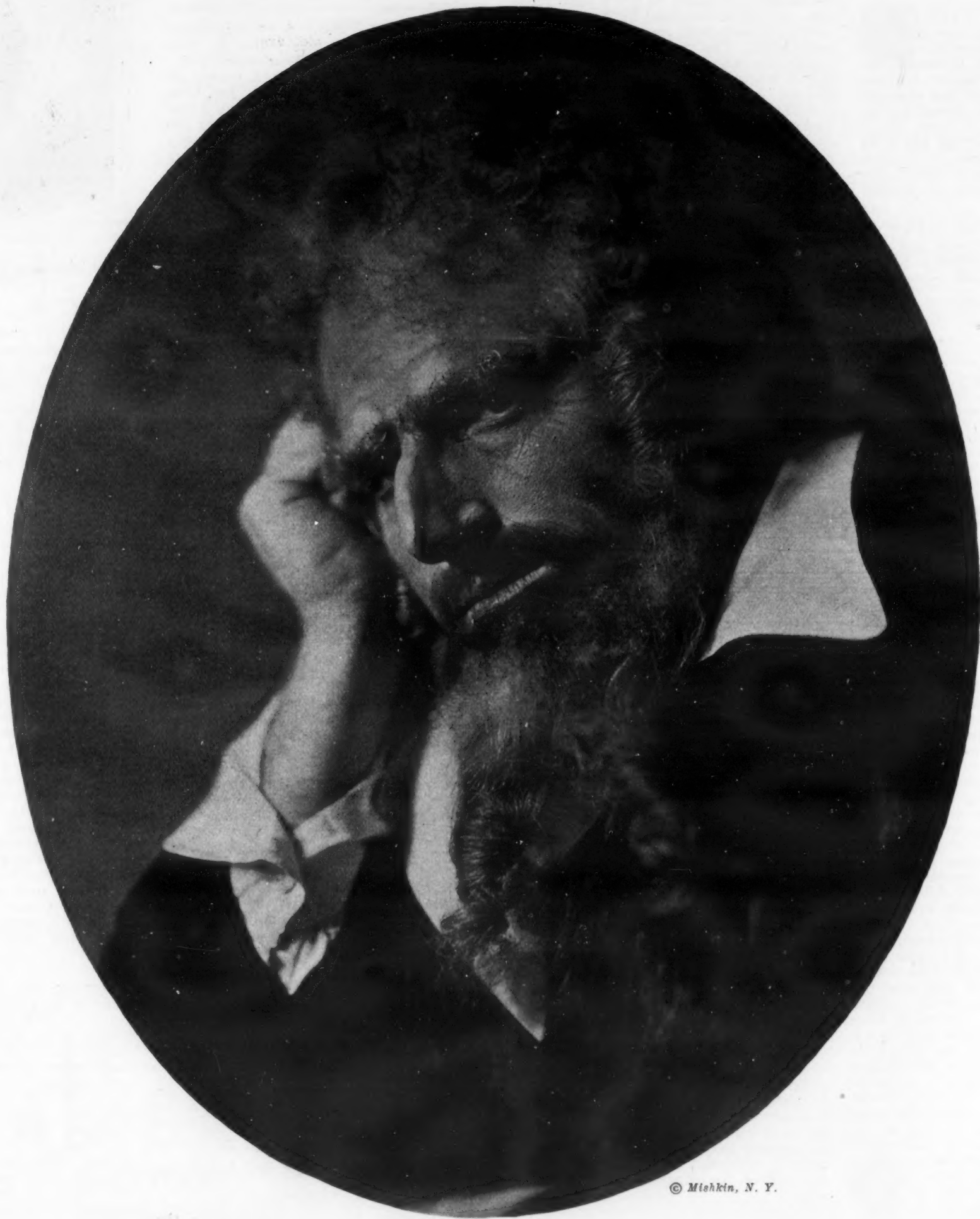
BERLIN, Dec. 5.—The Deutsche Opera in Charlottenburg, which has been in financial difficulties and almost on the verge of bankruptcy for some time, has announced that despite all its problems it will continue its performances until the end of the regular subscription season.

## London Vies with New York to Hear Celebrities

LONDON, Dec. 5.—In the past week the concert season has been as crowded with visiting celebrities as is the one in New York. Mme. Galli-Curci again filled Albert Hall, and delighted the critics by singing Schumann's "Du bist wie eine Blume" and Debussy's Romance, as well as her coloratura show pieces. Fritz Kreisler in his farewell concert played the Bruch Concerto, the Bach Suite in E and the Handel Sonata in A to an audience which gave him a memorable ovation. William Bachaus ap-



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## SERAFIN SCORES IN PHILADELPHIA DEBUT

### Novelty by Sekles Among Works on Programs of Orchestras

By H. T. Craven

PHILADELPHIA, Dec. 20.—The New York Metropolitan Opera management gave a notably brilliant performance of "Gioconda" in the Academy of Music recently. The occasion also marked the local début of Tullio Serafin, whose authority, artistic perceptions and sensitive appreciation of the score were exemplified in thoroughly convincing style. The cast included Rosa Ponselle in the title rôle, who surpassed previous accomplishments in this city; Beniamino Gigli as *Enzo*, scoring his usual success; Jeanne Gordon, effective both vocally and dramatically as *Laura*; a rich-voiced *Barnaba* in Giuseppe Danise, and a brilliant *Alvise* in José Mardones. Merle Alcock was a satisfactory *Cieca* and the minor rôles were well handled.

The Civic Opera Company gained new approval in the "Cavalleria"—"Pagliacci" double bill, given in the Metropolitan Opera House before a capacity audience on Dec. 11. Especial interest attached to the *Santuzza* of Elsa Alsen, who gave a performance of dramatic sincerity and eloquence. Judson House was the *Turiddu*, Beatrice Easton the *Lola*, and Valentine Figaniak the *Alfio*. All are resourceful artists. Nelson Eddy electrified his audience with the intensity of his *Tonio*. Anna Fitzu was a winsome *Nedda* and Ulysses Lappas sang well as *Canio*. James Carpenter was the *Silvio*, and Albert Mahler the *Beppe*. Alexander Smallens gave colorful readings of both scores.

Bernard Sekles was well represented by his "Gesichte" at the concerts given by the Philadelphia Orchestra in the Academy of Music recently. This novelty is somewhat elusive in meaning. But its cryptic quality reflects not at all upon its beauty, melodic freshness and felicitous scoring. It is modern without extravagance. It would seem that

Sekles attempted something in the nature of Elgar's "Enigma" variations. But the British composer considerably furnished a partial clue, while the "Faces" which Sekles paints tonally are not labelled. In fact, the work suggests a rather original venture into the field of program music, without a program. It was admirably played by Leopold Stokowski and gave pleasure. Mr. Stokowski also presented César Franck's Symphony in D Minor, closing with excerpts from the "Damnation of Faust."

The unflinching skill of Walter Damrosch as a program-maker was disclosed the same night in the Academy of Music, when a feature was Brahms' Concerto for Violin and Cello. The stellar players in this work were Paul Kochanski and Felix Salmond. Virtuosi, conductor and orchestra combined in a performance of authentic loveliness. Mr. Damrosch also gave the "Jupiter" Symphony of Mozart, an arrangement of Schumann's "Evensong" by Saint-Saëns and a novelty, the "Entrance of the Little Fauns" from Pierné's ballet, "Cydalise."

PHILADELPHIA, Dec. 20.—The Philadelphia Operatic Society gave a delightful performance of Auber's "Fra Diavolo" in the Metropolitan Opera House. Hedda van den Beemt conducted, his orchestra consisting in the main of Philadelphia Orchestra men. The cast sang in English, which was clearly enunciated. Among the principals were Charlotte Loeben, D. L. Matthews, Charles D. Long, Alice Fichelis, George Taylor, William L. Schreyer and John W. Becker. The chorus did exceedingly good work.

Margaret Palmer, soprano, was heard in recital in the Academy Foyer under the direction of Helen Pulaski Innes, with Meta Schumann as accompanist. Miss Palmer revealed a voice of lovely quality and an excellent technical equipment. Two songs by Miss Schumann were well received. W. R. MURPHY.

#### Sir Henry Wood May Visit America

That Sir Henry Wood, prominent English musician and conductor of the Queen's Hall Orchestra, may visit this country early next year was made known in a letter which the conductor has sent

to Russell Snively Gilbert, American composer. Sir Henry stated that he would probably make a six months' tour of the British Empire in 1925, preceded by a visit to the larger American cities in January or February. Sir Henry introduced Mr. Gilbert's "Riders to the Sea" to London in one of his Queen's Hall concerts and writes that it was given a cordial reception.

## CLEVELAND FORCES PLAY IN PITTSBURGH

### Elvira de Hidalgo's Début Among Concert Events of Importance

By William E. Benswanger

PITTSBURGH, Dec. 20.—Concerts by the Cleveland Orchestra, conducted by Nikolai Sokoloff, on Dec. 12 and 13 attracted audiences that were quick to appreciate the feast spread before them. The orchestra appeared in the Syria Mosque under the auspices of the Pittsburgh Orchestra Association, and Elsa Alsen was the soprano soloist. The programs were made up of Brahms' First Symphony, Beethoven's Fifth, Charles Martin Loeffler's "Poem," Enesco's "Roumanian" Rhapsody and Wagnerian excerpts. Every number was splendidly interpreted, and Mme. Alsen registered pronounced success with her singing of *Elsa's* Dream from "Lohengrin" and the Liebestod from "Tristan und Isolde."

Elvira de Hidalgo made her début in this city on Dec. 10 at a concert given jointly with Vladimir de Pachmann in the Syria Mosque before an immense audience. Mme. de Hidalgo received tumultuous applause for her singing of florid soprano music, and Mr. de Pachmann's piano playing was received with equal enthusiasm. The concert was under the management of May Beegle.

Another joint appearance was that of Dusolina Giannini, soprano, and Emilio de Gogorza, baritone, who were presented on Dec. 11 by Edith Taylor Thomason. Both artists created a distinctly favorable impression.

## MINNEAPOLIS HEARS NOVEL DUTCH WORK

### Mme. Verbrugghen Makes U. S. Début in Lecture-Recital

By H. K. Zuppinger

MINNEAPOLIS, Dec. 20.—A recent concert of the Minneapolis Symphony, conducted by Henri Verbrugghen, made a feature of the Brandenburg Concerto for violin, two flutes and strings, in which Jenny Cullen, Henry Woempner and Ernest Liegl were heard to advantage. A Dutch rhapsody, "Piet Hein," by Peter van Anrooy, new to Minneapolis, was also well played. A magnificent performance of Tchaikovsky's "Pathetic" Symphony was given. The orchestra has not been heard to better advantage this season.

Ancient and modern music was represented at lecture-recitals by Mme. Henri Verbrugghen and Eugene Goossens. Mme. Verbrugghen's appearance, made before the Symphony Club, was her début in America. She made a deep impression with her fine mezzo-soprano voice and by her artistry and dramatic interpretations of English folk-songs. Mr. Goossens, appearing by arrangement with the Franco-American Musical Society, gave a program of modern works, playing a number of his own piano compositions. In his sonata for violin and piano he had the cooperation of Gustave Tinelot. Both these programs were given in the home of Mr. and Mrs. Franklin M. Crosby.

Minneapolis heard a beautiful tenor recital when Edward Johnson appeared in the First Baptist Church under the auspices of the Minneapolis College Women's Club. The house was well filled and exceedingly enthusiastic. Highlights of the program were arias from "Bohème" and "Tosca." Songs by Brahms and Rubinstein were also enjoyed and an old Essex folk-song arranged by Deems Taylor was given a fine reading.

# WITTGENSTEIN

## Ovation at Aeolian Hall, Dec. 11th

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### NEW YORK TIMES:

"An accomplished pianist whose authoritative performance pleased a large audience."

### NEW YORK SUN:

"Known as a pianist of intelligence and power. He shows the good schooling he received from MacDowell, Joseffy and Stepanoff."

### NEW YORK AMERICAN:

"Acquitted himself brilliantly last night. With capable technique disclosed with dexterous fingers, vigor artistically restrained and poetry well expressed, his performance was impressive and convincing."

17 CONCERTS BOOKED IN EUROPE, APRIL—MAY, 1925

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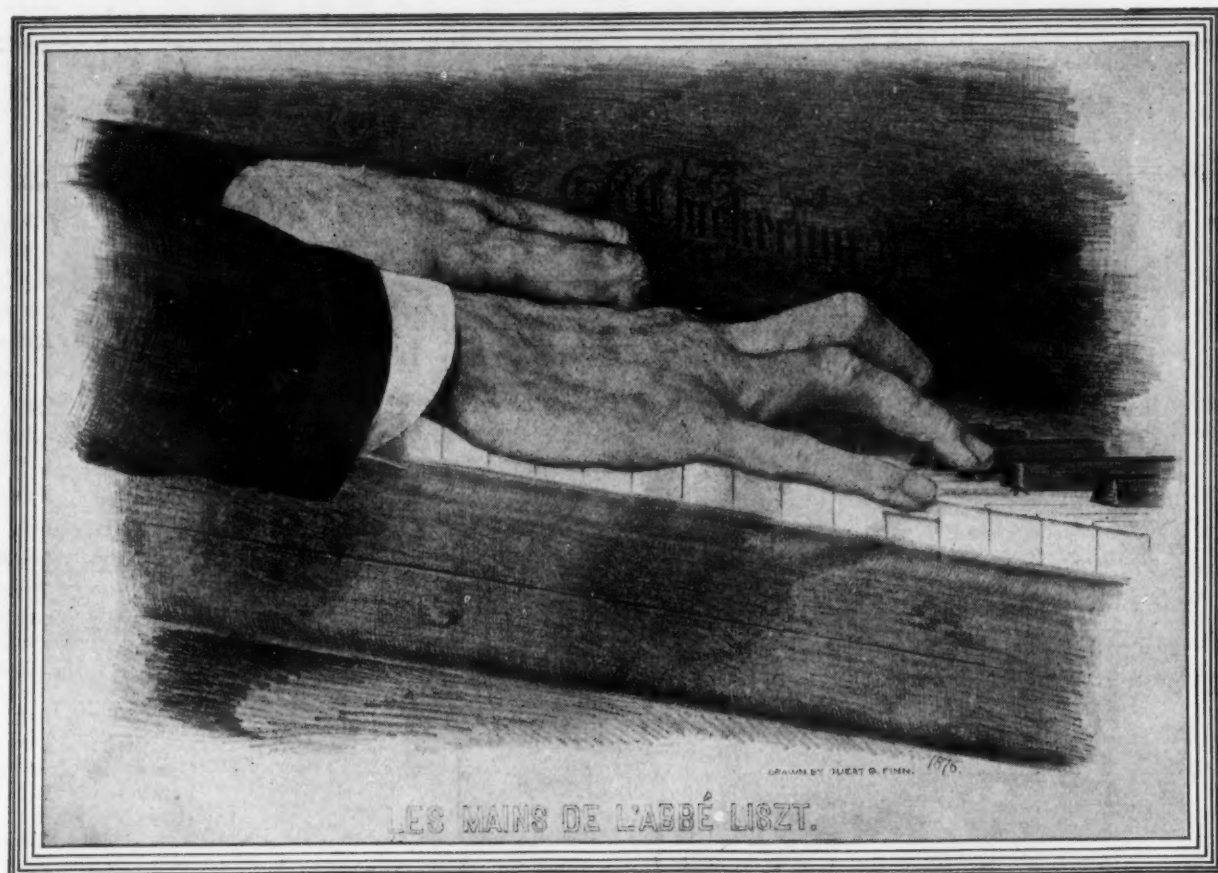
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## Cecilia Hansen Pays Visit to Filmdom



Cecilia Hansen, Violinist, (Left) and Her Husband-Accompanist, Boris Zakharoff, Visit Fox Film Studios in Hollywood, Chaperoned by Shirley Mason, Popular Screen Star

CECILIA HANSEN has fallen victim to the lure of the movies and almost joined the ranks of the motion picture stars in the course of her present visit to the Pacific Coast, where she is fulfilling a series of successful concert engagements.

When Miss Hansen made her debut in New York two seasons ago it was remarked that were she not one of the greatest violinists now before the public she should go into the movies. This statement has been repeated again and again on the Coast and in Hollywood, where she was persuaded to appear in the Fox Film Weekly when she made a tour of the studios. There she met Edmund Lowe, director of the William Fox

West Coast Studios, and was also introduced to "Pep" Fox, the famous monkey comedy star, with whom she was photographed. Miss Hansen was conducted about the studios by Shirley Mason, popular screen actress.

Miss Hansen and her accompanist-husband, Boris Zakharoff, have been entertained by many prominent persons and organizations on the West Coast. Their concerts have been one succession of triumphs and there have been many requests sent to the Wolfsohn Bureau, Inc., that the tour be extended through January to include return engagements and other dates. This is impossible, however, since Miss Hansen must return to New York early in the month in order to fulfill her contracts in Havana.

## BENNO MOISEWITSCH TO RETURN FOR FIFTH TOUR

Distinguished Russian Pianist Coming Next Fall After Series of Successes Abroad

The Wolfsohn Musical Bureau, Inc., announces the return of Benno Moiseiwitsch, distinguished Russian pianist, for his fifth American tour during the season of 1925-1926. Mr. Moiseiwitsch for the last year has been touring the British Isles, meeting with tremendous success throughout England and Scotland, and giving a series of recitals in London, where he makes his home. This month Mr. Moiseiwitsch is giving three recitals at the Salle Gaveau, Paris, and is also playing in two orchestral concerts under the auspices of the Concerts Populaires in the Théâtre de la Monnaie, Brussels.

Mr. Moiseiwitsch is a graduate of the Warsaw Conservatory of Music and studied for a time with Leschetizky in Vienna. He made his English debut at Reading in 1908 and his first London appearance at Queen's Hall in the next year. His success was immediate, and before the season was over the young pianist was heard many times. Other concerts throughout Great Britain brought him added success, which mounted year by year to such an extent that he never left the British Isles until early in 1919 when he made a tour of Australia, where he became very popular. In Sidney alone he gave eight concerts in a period of a few weeks.

Mr. Moiseiwitsch made his American debut in the fall of 1919, appearing later in a coast-to-coast tour. His success in his first season in America led to so many reengagements that he returned the following year and met with ever increasing popularity. Next season will be his fifth in America. He will arrive in New York some time in November.

## Brailowsky Announces Chopin Program

Alexander Brailowsky's all-Chopin program which he will give at his third recital in Carnegie Hall Saturday afternoon, Jan. 10, will include the Sonata in B Minor, Nocturne in G, three etudes, three mazurkas, Scherzo in C Sharp Minor, Fantasy in F Minor, Waltz in A Flat, Andante Spianato and Polonaise. After his appearance the pianist will go on tour of the principal cities of the West.

## Louise Homer to Have Active Month

Louise Homer, contralto, will be heard in many cities in the month of January. She will give a joint program with her daughter, Louise Homer Stires, soprano,

in Springfield, Mass., on New Year's Day, after which she will leave for the Middle West, where she will give a recital in Lansing on Jan. 8. She will be heard in Urbana on Jan. 14, Toledo on Jan. 16, Booneville, on Jan. 19 and Jefferson City on Jan. 20. She will return East for appearances with her daughter in Pittsburgh on Jan. 22, and in Brooklyn on Jan. 26.

## KARSAVINA BIDS AMERICA ADIEU UNTIL NEXT YEAR

Russian Dancer Returns to Europe After Brilliant Six Weeks' Tour of Principal Cities

Thamar Karsavina, Russian dancer, who has been touring the United States and Canada for the last six weeks on her first American tour, sailed for England on the Majestic Dec. 17. She was accompanied by her dancing partner, Pierre Vladimiroff, who has also been making his first appearances in this country.

Karsavina arrived in New York on Oct. 22 and made her first appearance the following week in Baltimore. Her New York debut was the second event in the Wolfsohn subscription series in Carnegie Hall on Nov. 1, followed by two appearances in Symphony Hall, Boston, on Nov. 13 and 15 and another New York performance, at the Manhattan Opera House, on Nov. 17. Karsavina then left upon a five weeks' tour of the West, appearing in Louisville, Cincinnati, Bloomington, Detroit and twice in Chicago. In Chicago she appeared with the Bolm Ballet, scoring a tremendous success. Other cities which saw the dancer were Milwaukee, Hamilton, Toronto, London, Kingston, Buffalo, Binghamton and Waterbury.

Karsavina is scheduled to appear in London, Berlin, Paris and many other cities this winter. She will also visit her husband, Henry J. Bruce, British Ambassador to Bulgaria. She has met with tremendous success upon this introductory tour and will return for a longer season next December.

## Chamlee Sings for Huge Radio Audience

Marie Chamlee, tenor of the Metropolitan, was heard by an audience estimated at 10,000,000 persons, when he sang from radio station WJZ, in the Brunswick Music Hour, of the evening of Dec. 8. The tenor has received hundreds of letters and telegrams from former classmates, "buddies" and friends throughout the United States. Mr. Chamlee appeared for the second time with Toti Dal Monte in "Lucia" at the Metropolitan last week, when he replaced Giovanni Martinelli, who was ill.

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# Orchestral Concerts Dominate Musical Week in Manhattan

**Orchestras Line Up for Imposing List of Concerts—Philadelphians Present Fourth Dimensional Novelty by Varèse as Feature of New York Program—Four Symphonic Bodies Heard—Golschmann and Hadley Lead in Varied Programs**

**OUR** orchestras, three resident and one visiting, provided seven concerts for New York during the past week. Leopold Stokowski brought his forces from Philadelphia for an interesting program, and Vladimir Golschmann conducted three concerts of the New York Symphony as guest. Henry Hadley assumed the baton of the conductor of the Philharmonic in his capacity as associate conductor.

## A Double Soloist

State Symphony, Joseph Stransky, conductor; Paul Stassevitch, violinist and pianist, soloist. Carnegie Hall, Dec. 16, afternoon. The program:

Academic Festival Overture.....Brahms  
Concerto in D for Violin.....Brahms  
Mr. Stassevitch  
Concerto for Piano in B Flat Minor,  
Tchaikovsky  
Mr. Stassevitch  
Marche Slave.....Tchaikovsky

There are numerous musicians who are clever in more than one phase of their profession. Kreisler, for instance, is an excellent pianist; Sembrich not only a fine pianist but a violinist of parts as well, and one might prolong the list did not lack of space prevent. Kreisler, however, does not essay the piano in public, and Sembrich even in her reigning days appeared only once in her triple capacity and then as a stunt to dazzle an encore-hungry audience.

Mr. Stassevitch challenged a verdict as a double-barrelled artist, and, with the best intention in the world, it must be said that if he had confined his energies to the piano and played the violin as a pastime his chances for fame would be materially higher. Be it to his credit that in selecting a violin concerto he did not fall back upon the facile Mendelssohn but chose one of the most difficult works in the form. His playing of the Brahms cannot, however, be said to have been distinguished. His intonation in double-stopped passages was invariably poor and the apex of each arpeggio slightly below pitch. Added to this there was a muddiness—shared by the orchestra, too—that contributed nothing to the general effect. The Adagio was the best played of the three movements and was the most applauded.

At the piano Mr. Stassevitch was better. He displayed a technique more than adequate and a better sense of phrase than as a violinist, in spite of being hampered by a not very smooth accom-

paniment. His piano tone had more suavity than his violin tone, also more volume; and, though his pedaling was not always clean, his piano technique was quite sufficient for the work. J. A. H.

## Stokowski Plays "Hyperprism"

The Philadelphia Orchestra, Leopold Stokowski, conductor. Carnegie Hall, Dec. 16, evening. The program:

Symphony in D Minor.....Franck  
Excerpts from "Damnation de Faust,"  
Berlioz  
Menuet des Follets—Danse des  
Sylphes—Marche Hongroise  
"Hyperprism".....Varèse  
Nocturnes, "Nuages" and "Fêtes,"  
Debussy

Some time during the year 1923 Leopold Stokowski committed to memory the sundry succession of sounds which Edgar Varèse designated "Hyperprism," an appellation explained only by a statement that "the title has a geometrical connotation and implies a fourth-dimensional significance." Conducting, as is his rule, without a score, the Philadelphia program-maker gave it a thorough-going performance at this concert and one which succeeded in eliciting not only the customary applause but laughter and hisses as well. More than ever this penchant for memorizing excited our wonder and admiration. How Mr. Stokowski can have gone about all this time with those noises in his head and still have played Beethoven and Debussy and Wagner and Brahms with at least a semblance of sanity passeth understanding, except on the theory that he has slept at some time or other during his career over a garage, opposite a fire station, with elevated trains passing his window every few minutes and rounding a curve as they passed.

That "Hyperprism" has a semblance of form, including what has all the indications of being a "repeat," as well as some absurdly amusing sounds, is not to be denied. But its geometrical and fourth dimensional implications are less easily ascertained. We fancy that if Mr. Stokowski went anywhere outside of the score for the atmosphere of the work, it was not to Euclid or Archimedes but to the nearest zoo. There was no mistaking the lion's roar. The fire alarm was equally indubitable. How to reconcile the two on any theory except that the circus was burning up baffled the reviewer. But Mr. Varèse himself has told us that this is not program music. With the kindest of feelings, the further opinion must be ventured that it is not music of any sort.

Franck's Wagnerian borrowings in his symphony were made more emphatically obvious by Mr. Stokowski's highly theatrical treatment of the work. Tonally it was superb. Otherwise it was quite as much Stokowski as it was Franck. The Debussy Nocturnes were played recently with more beauty of effect and with more atmosphere by Koussevitzky, though the Boston Symphony has no such glow of tone as the Philadelphia's. The thrilling moment of the cortège in "Fêtes" rather miscarried, due to the trumpets being softened beyond the point of balance with the other instruments. At this late date a conductor is privileged to do rather as he pleases with the Berlioz excerpts. Mr. Stokowski did. O. T.

## Two Soloists with Stransky

State Symphony, Josef Stransky, conductor; Weston Gales, associate conductor. Ursula Greville, soprano, and Guiomar Novaes, pianist, soloists. Carnegie Hall, Dec. 17, evening. The program:

Symphony No. 4, in F Minor, Tchaikovsky  
Conducted by Mr. Gales  
"When I Am Laid in Earth," from  
"Dido and Aeneas".....Purcell  
"Son Geloso," from "Tigrane,"  
A. Scarlatti  
Three Symphonic Poems.....Saint-Saëns  
"Phaeton"—"Le Rouet d'Omphale"—  
"Danse Macabre"  
Conducted by Mr. Stransky  
Concerto in A Minor.....Grieg  
Mme. Novaes

The soloists afforded the more interesting moments of this program. Mr. Gales' presentation of the Tchaikovsky symphony was a generally creditable one but one rather square-cut and occasionally marred by wood-wind effects that were not in perfect tune. At times these latter suggested the use of a loud speaker or magnavox. Why Mr. Stransky should have chosen to play the three Saint-Saëns symphonic poems together can be left to devotees of cross word puzzles. Only the last of the three asserts any very positive vitality today, and on this occasion they served to cancel one another, though respectably well presented.

The music Miss Greville chose to sing was well worth hearing. The "Dido" lament is one of the most precious heritages of old music. The Scarlatti air, which the writer of these lines has heard before, although the program notes described this as its "first performance in America," combines classic austerity with a measure of floridity and not a little dramatic vigor. Miss Greville sang both numbers with an intelligent and musicianly appreciation of their respective styles, though not with faultless vocalism.

The peak of the program was the Grieg concerto, placed last and not reached until after 10 o'clock. On the whole, Mme. Novaes played it rather coolly, but it was a delicious and refreshing coolness—thirst-quenching, so to speak. Lyric passages sang with a moonbeam serenity of lovely tone. Larger moments have been more thunderous in other hands, and it is not difficult to recall more that glittered in technic. Yet the mechanics of it, as well as the tonal caress given it, were altogether admirable. The accompaniment provided by the orchestra under Mr. Stransky lacked, unfortunately, in precision and deftness. O. T.

## A Hadley Program

Philharmonic Orchestra, Henry Hadley conducting. Carnegie Hall, Dec. 18, evening. The program:

Symphony in E Minor.....Rachmaninoff  
"Salome," Tone-Poem.....Hadley  
Capriccio Espagnol.....Rimsky-Korsakoff

Three pseudo-modern eclectics comprised Henry Hadley's first Thursday evening program with the Philharmonic Orchestra. The Rachmaninoff symphony, woven as closely together as it was possible for Mr. Hadley or any efficient conductor to do, soon fell into little chips of Wagner and clangorous orientalism. A medley of yearning tunes, vocal and decidedly not orchestral, were passed generously from one instrument to another. There was always some member

of the orchestra giving a solo. There was always the same sad mood prevailing; the same partiality to strings.

With intense fervor Mr. Hadley conducted his "Salome," a tone-poem inspired by Oscar Wilde's drama. The play was followed very literally and any dramatic turn was sure to be labeled by a sudden change of tempo and color. Here were more chips of Wagner and the East, plus a little New England conventionality which converted the wicked Salome of Wilde and Strauss into a naughty child. Somehow one could not be convinced that Herod's wild banquet was more than a Boston tea-party, nor that Salome really had Jokannan's head removed.

The Capriccio Espagnol, in spite of the magnetic Alborada with which it began, fell like the rest into a category of patterns of orchestral color, strung along in a loose fashion, highly absorbing in their clever assimilation of German, Russian and Spanish flavor, but again lacking any network unity, in defiance of the lyric themes which tried in vain to bind it. Rhythmic variety was the only feature of this number which distinguished it from the others. Mr. Hadley's conducting displayed fine control of his medium, but a more inspiring program would have served him more advantageously. H. M. M.

## Vladimir Golschmann Conducts

New York Symphony, Vladimir Golschmann, guest conductor. Carnegie Hall, Dec. 19, afternoon. The program:

Overture, "Marriage of Figaro".....Mozart  
Symphony No. 4, in D Minor.....Schumann  
"A Night on the Bald Mountain,"  
Mossorgsky  
"The Flight of the Bumble Bee," from  
"Tsar Saltan".....Rimsky-Korsakoff  
"La Valse".....Ravel

Well remembered from his "guest" appearances with the New York Symphony last season and his earlier connection with the Swedish Ballet, Vladimir Golschmann found himself in the presence of friends Thursday afternoon when he took up the baton of the New York Symphony for the first of six performances. He was very cordially greeted at the beginning of the program and was repeatedly called to acknowledge applause at its close.

Guest conductors not infrequently illustrate discretion by selecting programs of much-played numbers which need a minimum of rehearsing. Although it contained no novelties, that of Mr. Golschmann included some music that was perhaps less an old story to the musicians under him than various standard works on which he might have relied. The results, while generally satisfactory, suggested that he was not achieving his best effects, and at times there was something of the atmosphere of a rehearsal about the performance.

Because of the conductor's evident sympathy for it and a marked appreciation of rhythm, Ravel's "La Valse" was in some respects the best number of the afternoon, though not without some lack of clarity in subordinate voices. The "Figaro" Overture has been given with more of lightness and celerity. The Schumann symphony tended to brassiness. Recalling Mr. Koussevitzky's airily disembodied performance of the "Tsar Saltan" excerpt, that of this concert seemed a little too corporeal, though Mr. Barrère's flute playing was a delight. The conductor very appropriately called upon him to share in the applause. The Moussorgsky work, by no means one of the best examples of this composer's genius, was played with vigor and a fine sonority, which is perhaps about all it requires or justifies. O. T.

## The State Symphony

The State Symphony, Josef Stransky, conductor. Carnegie Hall, Dec. 21, afternoon. The program:

Symphonic Suite, "Schéhérazade,"  
Rimsky-Korsakoff  
Symphony No. 6 ("Pathetic"),  
Tchaikovsky

Symphonic Poem, "Les Préludes".....Liszt  
Some day the secret list of those who request programs will be revealed and the life-long ambition of several music critics will be realized. These three works are not played enough apparently, but that people must sit down and write appealing letters that result in that well-known American institution, the "request program"! Mr. Stransky's

[Continued on page 22]



# OLGA SAMAROFF

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VICTOR RECORDS



## Yuletide Ushered in With Blithe Carolling

[Continued from page 1]

Barnes, basses, and Edward Dethier and Walter Edelstein, violinists.

The Ascension Memorial Protestant Episcopal Church presented a Christmas program of such old favorites as "Holy Night," "God Rest Ye, Merry Gentlemen," and "It Came Upon the Midnight Clear"—a striking contrast to the Christmas music of the Central Presbyterian Church, which began with Debussy's "Little Shepherd" and modern arrangements of traditional carol themes, sung by a full choir with the assistance of Maximilian Rose, violinist; Mildred Dilling, harpist; William Reddick, organist, and with Grace Demms, Florence Mulford, Wesley Howard and Andrea Sarto as vocal soloists.

### American Music Used

American music was well represented at the West End Presbyterian Church, which included works by Chadwick and Foote on its list of carols, as well as old Welsh, English and French. Lotta Madden, soprano, gave an excerpt from the "Messiah." Jane Ellen, contralto; Easton Kent, tenor; Willard Ward, baritone; Editha Davis Jones, harpist, and the Aida Brass Quartet also assisted in the service, which was followed by an organ postlude, Garrett's "Christmas," played by Maleva Harvey.

Dubois' "March of the Magi," played on the organ by Chilion Roselle, made an effective recessional in the service of the Broadway Presbyterian Church; so effective, in fact, that a little girl was overheard to remark, "Oh! Can't you just smell the frankincense and myrrh!" A pageant, "The Adoration of the Kings and Shepherds," was presented by the Hamilton Grange Reformed Church with musical accompaniment by the boys' choir.

Children also took a leading part in the Christmas service in the Chelsea Methodist Episcopal Church, where a pageant of the Nativity was given.

At the Literary Vespers in Aeolian Hall, conducted by Edgar White Burrill, Marion Gertrude Haines gave a children's hour, which included some of her "Tick Tock Tales" and a "Defense of Santa Claus." She was assisted by Martha Elizabeth Klein at the organ. Clarence Dickinson's choir in the Brick Presbyterian Church sang anthems with the accompaniment of violin, cello and harp. Soloists were Inez Barbour, soprano; Frank Landau, violinist; Bernard Altschuler, cellist, and Arthur Jones, harpist.

The Gregorian Yuletide chant of the Roman Catholic Mass is one of the oldest forms of Christmas music. Its modal beauty draws all denominations to St. Patrick's Cathedral each year. The Midnight Mass with its "Missa de Nativitate" again crowded the Cathedral to the doors, as did the Pontifical Mass with its chanting of the Psalms of the Day and the Magnificat.

The Church of St. Francis Xavier varied its Christmas music from the Gregorian Proper of the Mass and Roman hymns to the music of Pietro Yon, organist and choirmaster. Soloists included Alberto Pardo, Serafino Bogatto, Eduardo Battento, John O'Donnell, Orfeo Langevin, Thomas Taffe and Imperio Ferrari. The Missa Pontificalis of Don Lorenzo Perosi was given by the Paulist Choir, under the leadership of Nicola Montani, in the Church of the Paulist Fathers.

Clement Moore, author of the children's favorite Christmas poem, "Twas the Night Before Christmas," was once the organist of St. Peter's Church, over a hundred years ago, when it was just a little chapel, and a Procession of Lights was given in his honor by the Girls' and Students' Choirs, after which a tablet to his memory was unveiled. Visits to the cribs erected in the high Episcopal and Roman Catholic churches throughout the land have been made for many centuries. In St. Paul's Church, Brooklyn, the Visit to the Manger was accompanied this year by Bach's "In Dulce Jubile," Debussy's "Prélude to the Blessed Damsel," and Boellmann's "Offertoire Surde Noels."

Songs in churches and on street corners do not conclude the list, for hospitals received their share of Christmas spirit. The choir boys of Grace Church recently serenaded the patients of the Metropolitan Hospital. The choristers came under the auspices of Ada Quen-

nell, director of hospital music in New York, who arranged similar treats for each municipal hospital. The Neurological Institute and Manhattan State Hospital were among those visited.  
H. M. M.

## STOKOWSKI LEADS NEW CURTIS INSTITUTE FORCES

Conductor to Be Assisted by Michael Press in Training Two Student Organizations

PHILADELPHIA, Dec. 20.—Leopold Stokowski, conductor of the Philadelphia Orchestra, and a member of the advisory council and faculty of the Curtis Institute, has announced that Michael Press, violinist, will be associated with him in training the students' orchestras of the Institute.

Mr. Stokowski is planning the organization of a second orchestra, likewise composed of students of the Institute and others whose eligibility has been attested, with Mr. Press and himself alternating in rehearsals. Both students' orchestras will serve as a training school for the Philadelphia Orchestra. The first rehearsal was held on Nov. 14.

Mr. Press, who was head of the violin department of the Moscow Imperial Conservatory prior to the revolution, is a member of the violin department of the Curtis Institute. He made his first appearance in Philadelphia as soloist with the Philadelphia Orchestra last October, and was invited to conduct the concert of the Philharmonic Society of Philadelphia on Dec. 21.

Mr. Press has brought with him to Philadelphia an unpublished composition by Beethoven, found a few years before the war in one of the libraries in Germany. The composition, called "La ci darem la mano," is based on Mozart's "Don Juan," and was written by Beethoven for two oboes and English horn. The violinist has arranged it for string quartet and string orchestra.

Josef Hofmann, of the piano department of the Institute, will arrive in Philadelphia, Jan. 2, to examine applicants. He will teach throughout the winter and early spring, and while in Philadelphia will be the house guest of Mrs. Edward W. Bok, founder of the Institute and president of the board of trustees.

Carl Flesch, of the violin department, who has just arrived in this country after an extended tour in Germany, Holland and Poland, will also begin teaching when the Institute reopens on Jan. 2. The examinations are scheduled for Dec. 29, the classes being limited to twenty-seven students.

## ALBANY GREET'S ARTISTS

Oscar Seagle and Ossip Gabrilowitsch Heard in Recitals

ALBANY, Dec. 20.—Oscar Seagle, baritone, gave a concert on Dec. 11 in Chancellor's Hall under the direction of the Monday Musical Club. Mr. Seagle was heard in a delightful program of Negro spirituals, French chansons, German lieder and Irish ballads, all of which he sang with artistry. Mary Ades was his accompanist.

Ossip Gabrilowitsch was heard in a piano recital on Dec. 12 in Chancellor's Hall under the direction of the New York State College Music Association. His numbers were Beethoven's "Moonlight" Sonata, a Chopin ballade, Nocturne and valse, a Mozart rondo and a melody and caprice of his own composition. Much enthusiasm was manifested.

The Monday Musical Club sponsored a program, arranged by Mrs. J. Malcolm Angus and given before the Albany Guardian Society. W. A. HOFFMAN.

Socrate Barozzi, violinist, will play the Mendelssohn Concerto with the Syracuse Symphony on Feb. 29. He will also play before the Women's Auxiliary of the Lutheran Inner Mission in the Great Hall of the College of the City of New York on Feb. 17.

Julius Yanover, twelve-year-old pupil of H. M. Shapiro, will give a violin recital in Carnegie Chamber Music Hall on the evening of Jan. 4. The program will include Mendelssohn's Concerto and groups of shorter pieces.

Ernest Schelling will make his Boston debut as conductor of concerts for children on Jan. 10. His New York series with the Philharmonic will begin on Jan. 24.

## Centenary of German Carol Is Celebrated

CHRISTMAS CAROLS, like folk-songs, are apt to be obscure in origin. "Holy Night," for many years attributed to Michael Haydn, brother of Joseph, is claiming a new creator this year. It has been proved that it owes the existence of its music to Franz Gruber and its words to Josef Mohr, and, although it was written more than a hundred years ago for the Christmas service of St. Peter's Church in Oberndorf, Salzburg, its centenary is being celebrated this year.

In 1854 the Royal Court Chapel of Berlin set out to discover the real origin of the carol. Their first thought was St. Peter's parish, where Haydn died. There the choirmaster stated that he knew that neither of the Haydns had written it, for they never "thought in thirds." He had heard that the father of the Dom-kirche chorister was the composer.

To the Dom-kirche went the commission and met the young chorister, who proudly claimed that his father had written it. From a letter he had, which is now in the archives of the Hofkapelle, a few things could also be learned about the poet of "Holy Night."

Josef Mohr was born in Salzburg in 1792, became chorister in the Dom-kirche

at a very early age, and entered the Benedictine Gymnasium in 1811. When he had been ordained a priest, he was sent to Oberndorf where he became the friend of Franz Gruber, the organist in the Nicholas Church. Desirous of having some new Christmas music, they got together several nights before Christmas, in 1818, and wrote the little carol which has since become universal.

On Christmas morning, at the "midnight mass," Mohr played a guitar accompaniment and Gruber, with a small choir, sang the couplets. The organ was not used at all, for in those days organs were not meant to accompany monophonic tunes. Theirs was the glory of the many voiced masses of Palestrina.

"Holy Night" is six years late in celebrating its hundredth anniversary, for someone forgot to dust the letter in the Hofkapelle in 1918. Nevertheless it will be sung with renewed fervor this year, not only on the banks of the Elbe but all over the world.

Ralph Errolle, tenor of the Metropolitan, sang for President and Mrs. Coolidge at the White House on Dec. 18. He will sing at the opening of the new Masonic Temple in New York on Dec. 28.

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& Howard Brockway  
AS I WALKED OUT  
NO. SIR. NO!
2. ARIA: CLEOPATRA'S DEATH (Mss.) ..... Henry Holden Huss
3. a. WINGS AT NIGHT ..... Winter Watts  
b. AWAKE, IT IS THE DAY ..... Cecil Burleigh  
c. RECALL OUR LOVE ..... Ethelbert Nevin  
d. TO A MESSENGER ..... Frank La Forge  
e. I AM THY HARP ..... R. Huntington Woodman  
f. EVENING SONG ..... John Mokrejs  
g. THE CRYSTAL GAZER ..... A. Walter Kramer
4. a. EGYPTIAN WAR SONG ..... Henry K. Hadley  
b. TWILIGHT ..... Mrs. H. H. A. Beach  
c. WOOD-SONG ..... Alexander Rihm  
d. GIFTS ..... Eric De Lamarier  
e. THE BAGPIPE MAN ..... Howard D. McKinney  
f. SONG IN SPRING ..... Jane Cathcart  
g. FRAGMENTS ..... Horace Johnson  
THE DESERTED GARDEN  
NOVEMBER NIGHT  
THE IRIS MEADOW  
SO FAR AWAY
5. a. LONG AGO ..... Edward MacDowell  
b. HOW'S MY BOY? ..... Sidney Homer  
c. SLUMBER SONG—FROM TWO NIGHT SONGS John Alden Carpenter  
d. THE ROSE LEANS OVER THE POOL—FROM TOLD IN THE GATE  
G. W. Chadwick  
e. WIND AND LYRE ..... Harriet Ware  
f. A SONG FOR LOVERS ..... Deems Taylor  
g. JAPANESE DEATH SONG ..... Earl Cranston Sharp  
h. DAWN ..... Pearl G. Curran

MR. CHARLES ALBERT BAKER at the Piano

Mason & Hamlin Piano



# N. Y. Recitals Diminish at Approach of Christmas Season

**Vocalists Lead in Weekly List of Recitals—Pianists Come Second and Violinists, Third—Leginska Makes First Appearance of Season at People's Symphony Concerts—Van Vliet Begins Chamber Series**

**W**ITH the approach of the Christmas season, the number of concerts usually diminishes considerably. This year there were about one-third less for the week preceding Christmas. Vocalists were in the majority with pianists a close second and violinists third. There were several ensemble concerts, both of chamber music and other combinations. Audiences at most of the concerts were of fair proportions.

## Clara Clemens Ends Series

Clara Clemens brought to end her series of seven recitals in the Town Hall on the afternoon of Dec. 15 with a well-arranged program of modern French and German songs. The first group was entirely by Debussy, the second by Ravel and Chausson, the third by Reger, Schoenberg and Pfitzner, the fourth entirely by Hugo Wolf, and the last by Mahler and Richard Strauss. As at her former appearances, Mme. Clemens stressed the intellectual side of the composition sung, and brought forth cleverly the inner meaning of her numbers, many of which were quite unfamiliar. Walter Golde was at the piano.

J. A. H.

## Stoessel and Loesser

Arthur Loesser, pianist, and Albert Stoessel, violinist, appeared in joint recital at the Eighth Andiron Club Musicale in the Town Hall on the evening of Dec. 15. Except for the Beethoven Sonata in C Minor for Violin and Piano which opened the concert, the program consisted of solo groups for each artist. In the Beethoven work Mr. Stoessel and Mr. Loesser revealed themselves again as artists with thorough musicianship and fine understanding.

In his piano groups Mr. Loesser included for the first time in New York the Godowsky transcription of the Bach Fugue from the Violin Sonata in G Minor, which he played with a crystal clarity and classic simplicity despite its technical difficulties. For his other numbers he gave two transcriptions—the Loeilly-Godowsky Gigue and the Gluck-Brahms Gavotte; a Schubert Impromptu, the Dohnanyi Introduction and Fugue, Rachmaninoff's E Flat Prelude and the Chopin Scherzo in B Flat Minor.

Albert Stoessel for his violin solos played a series of short pieces, for the most part both familiar and popular, among them the Kreisler-Pugnani Prelude and Allegro, the Beethoven Romance in G, the Schubert-Spalding "Hark, Hark the Lark" and Paganini's "La Campanella." In the lyrical works he achieved a full mellow tone and in the virtuosos pieces he displayed an impeccable technic. Arthur Loesser and Albert Stoessel make an exceedingly satisfying combination and their concert had both interest and balance.

W. N. L.

## Maxim Karolik in Début

Maxim Karolik, Russian tenor, presented a Latin-Slavic program of more or less modern compositions at his debut recital in Aeolian Hall on the evening of Dec. 15. His French group, which followed the three short Tchaikovsky songs, was well balanced and delightful in mood and music. It included the "Invocation a la Nature" from Massenet's "Werther," Chausson's "Les Papillons," Duparc's "Soupir," and Ravel's "Tout Gai."

For the first time in America Mr. Karolik gave three Casella adaptations of Thirteenth Century songs, which represented a strange contrast of naïveté of melodic invention and modernist

development. Rachmaninoff's "Lilacs" and Moussorgsky's "Trepak" were part of a final Russian group which ended dramatically with Balakireff's "The Call of Freedom." In them Mr. Karolik displayed a tenor voice of wide range and sensitiveness with the peculiar Russian throatiness in emotional passages which only served to heighten the dramatic effect.

A. L.

## Gita Glazé Sings

Gita Glazé, soprano, who has been heard in New York during the last two seasons, gave a recital of German, American and Russian songs in Aeolian Hall on the evening of Dec. 16. Four Schubert lyrics opened the program with novel interpretation. Miss Glazé poured into them an exaggerated amount of the storm and stress which the composer might have felt, making deep-dyed ballads out of the simplest lyrics. In the more flexible melodic lines of the Wolf and Strauss group there was an occasional insecurity of pitch. The reading of these later German songs, however, was more in keeping with their spirit of concentrating an intense emotion into a few colorful phrases. The most interesting was the Russian group including songs by Glinka, Tchaikovsky, Rachmaninoff and Tchereninin. The peculiar modal melodies indigenous to Russia were treated with the necessary mixture of pathos and abandon. American songs included numbers by Deems Taylor, Weiner, and Emil J. Polak, who accompanied Miss Glazé.

H. M. M.

## Christian Science Oratorio

A large and attentive audience was attracted to the Metropolitan Opera House on Dec. 16 to hear the concert given, by invitation, by the Oratorio Society of the New York City Christian Science Institute, of which Augusta E. Stetson is principal. John Warren Erb conducted, and Fraser Gange, baritone, was the assisting artist.

Choral numbers, several of them composed for the society and given first hearings, constituted the bulk of the program. Among these were an anthem, "Thou Wilt Keep Him in Perfect Peace," and "God is Spirit," by Mr. Erb; a cantata, "The Second Appearing of Christ," and "Rejoice, for God is Love," by Franklin Ford, and "The Vision," by Edna Edgerton Gordon. Other numbers were a setting of the Lord's Prayer to Handel's Largo by Kitty Cheatham and Frederick Scarlet, and a "Harvest Song" to words by Mrs. Stetson and music by Miss Cheatham, arranged by Percy Grainger. The music of "Our America" was by Mrs. Stetson, as were also the words and music of "Love's Lullaby."

The large chorus acquitted itself with credit. Mr. Gange sang with the authority and sonorous tone one expects from him, and the tenor solos of J. Steel Jamison, delivered in a voice of lyric quality and in a finished style, were outstanding. Vida Milholland, soprano, was thoroughly reliable in all she had to do; and Harriet Foster, whose contralto voice is of very admirable timbre, sang with understanding and conviction. Other soloists were Violet Parish-Watson, Alice Osborn Madden, Esther Wendell and Marion Kener, sopranos. Mary Ray Pinney and Ella Backus-Behr played accompaniments on two pianos. Irene Perceval was harpist, and violin obligati were contributed by Max Olonoff.

M. R.

## Donna Ortensia Reappears

Donna Ortensia, soprano, who was heard in recital last season, reappeared in the Town Hall on the afternoon of Dec. 17, before a large audience in a well chosen program. Mme. Ortensia began with a group of German songs, following this with a group in French by various composers and including also two Neapolitan folksongs. The final group was of Roumanian folksongs sung in costume.

As at her former appearance, Mme. Ortensia's voice impressed as being a fine one though not perfectly under control. It has wide possibilities in the matter of color, hence the artist is able to express a broad gamut of emotion which she does with cleverness. The Roumanian folksongs were particularly well sung though several songs, three as a matter of fact, by Respighi, were of unusual interest. Mme. Ortensia was

ably assisted by Erno Balogh, who played admirable accompaniments.

J. A. H.

## Mischa Mischakoff in Recital

Mischa Mischakoff, violinist, who has been heard in various capacities in New York, including that of recitalist, soloist with orchestra and concert master of the New York Symphony, gave a recital in the Town Hall on the evening of Dec. 17, before an audience of size. Mr. Mischakoff began with Handel's E Major Sonata which he played in good classical style. He followed this with Albert Spalding's Theme and Variations, twelve short sketches with intriguing titles somewhat in the manner of the Schumann "Carnaval." He next played the Paganini D Major Concerto which, while not of supreme interest in itself, was given a musicianly and technically fine performance, and ended with a group of short pieces by Mendelssohn, Zimbalist, Godowsky and Sarasate, the penultimate, entitled "Saga," announced as a first New York performance.

Mr. Mischakoff plays with authority, good tone for the most part and with well-grounded technique. In the Spalding number he differentiated cleverly between the varied moods of the sections. Tonally, he was best in Mendelssohn's "On Wings of Song," arranged by Achron. Harry Kaufman played excellent accompaniments.

J. A. H.

## Hyman Rovinsky's Second Recital

Hyman Rovinsky, pianist, who was heard in recital in a local theater some four or five years ago, and reappeared in Aeolian Hall last month, was heard again on the evening of Dec. 17, in a program somewhat out of the ordinary both in choice and arrangement. Mr. Rovinsky began with a group by Schubert, Schumann and Brahms, followed this with César Franck's Prelude, Chorale and Fugue, gave a group of Scriabine and ended with a group by Debussy, Korngold, Chopin and Smetana.

Mr. Rovinsky gave the impression of talent, even though somewhat lacking in restraint. His first group was of fair interest and the César Franck well done though scarcely with the mystical quality the piece demands. In Scriabine, Mr. Rovinsky was at his best and the Valse Op. 39, and the "Poème Satanique" demonstrated his ability to overcome technical difficulties as well as to make them interesting. Korngold's "Rübezahl" proved an excellent piece of piano playing and Smetana's Danse Tchèque, "Furiant," was also worth while.

J. A. H.

## Cobina Wright, Soprano

Cobina Wright, soprano, one of the soloists in the concert of the Schola Cantorum last March, appeared in recital in Aeolian Hall on the evening of Dec. 18. Her program included the "Mio caro bene" of Haendel, an air from Gluck's "Il Trionfo di Clelia," and songs by Brahms, Strauss, Debussy, Ravel and others. Miss Wright revealed a fresh, charming voice, excellent diction and a sympathetic understanding of the many styles represented on her list. There was also a pleasant relief from the customary bare walls in some very beautiful tapestries and groups of fir trees. Miss Wright was utterly delightful in a "Kanzonette" by Scarlatti, and the two exquisite Brahms songs, "An eine Aolsharfe," and "Nachtigall" in both of which she gave a beautiful example of sustained legato. The technical demands of Strauss' "Wie sollten wir geheim sie halten" were compassed with ease by this pleasing and unusual singer. She was also very much at home in two lovely Respighi songs. Richard Hageman, the excellent accompanist, was represented by his song, "Evening."

W. S.

## Jan Chiapusso Plays

Jan Chiapusso, pianist, to whom some attribute Holland and others Poland as a birthplace, appeared in recital in the Town Hall on Thursday evening, Dec. 18. Mr. Chiapusso has not been heard in New York for several seasons. His program began with three transcriptions by himself, of a Bach Organ Fantasy and Fugue, and two Couperin pieces, and included some Schubert, two studies and the fourth Ballade of Chopin, and pieces by Ravel, Medtner and Liszt. Although one could have wished at times for more power and less exaggeration

tion of rubato, his playing was characterized by an unusual feeling for color and a dazzling technic. In the two Ravel pieces, the "Ondine" and "Alborada del Gracioso," Mr. Chiapusso found his best medium and his playing of them was as nearly perfect as anything heard in a long time. It was remarkable for its beauty of tone, subtly graded nuances and its impeccable mechanics in two compositions that are about as difficult as anything memory can conjure up. In the tremendous F Minor Ballade and the E Minor and B Minor Studies of Chopin he was also highly enjoyable although the Octave Study lacked the virility that it should have and seemed rather jerky in spots. The Liszt transcription of the "Tannhäuser" Overture was a marvelous exhibition of relaxed wrists, (Mr. Chiapusso uses interlocked octaves), but why pianists elect to play arrangements of this calibre is beyond comprehension. Mendelssohn's "Spinning Song" and the "Valse Bluette" by Drigo were among the encores.

W. S.

## Biltmore Musicale

Dusolina Giannini, soprano, Wanda Landowska, harpsichordist and pianist, and Louis Graveure, baritone, were the celebrities of the Biltmore Morning Musicale of Dec. 19, each presenting two groups and adding encore numbers.

Mme. Landowska's harpsichord playing, familiar as it has become in the concert halls, was something of a novelty for many of the Biltmore listeners. She presented the Bach Prelude used by Gounod for the accompaniment of his "Ave Maria," a Bourrée by Telemann, Daquin's "Le Coucou," and D. Scarlatti's "The Hunt," all music of the 17th century when the instrument occupied the place the piano holds today. Her playing was again a thing of sheer delight, and in "Le Coucou" she must have convinced the most skeptical that in some respects the piano is not altogether qualified to take over music conceived before its day.

Mme. Landowska's numbers for the modern instrument were an Allegretto by Mozart and some Viennese Waltzes by Lanner, also very charmingly presented.

Miss Giannini included in her first group two songs by her accompanist, Meta Schumann, and an arrangement by Schindler of "The Three Cavaliers," with a substitution in place of the Hageman number of the printed program. Her second group comprised Gretchaninoff's "Over the Steppe," Tchaikovsky's "Toujours a Toi," and an air from Gounod's "Reine de Saba." Hers is a very beautiful voice, especially in the middle and lower portions of its compass, still in the process of maturing and with possibilities beyond the high success she has already achieved.

Mr. Graveure went to opera for two excerpts not particularly well adapted to either his voice or style, "Star of Eve," from "Tannhäuser," and "Toreador" from "Carmen." Quite the most fascinating of his numbers was Schubert's "Auf dem Wasser zu Singen" which he delivered with consummate art. Another Schubert song, "Dem Unendlichen" was given with power of tone and bigness of style. Mr. Graveure also sang with characteristic success in several traditional and present-day songs in English, including among his extras the inevitable "Bird's Courting Song," with its chuckle-producing line "and ever since then my head's been red."

Admirable accompaniments were played by Meta Schumann for Miss Giannini and Arpad Sandor for Mr. Graveure.

O. T.

## Max Pollikoff, Violinist

Max Pollikoff, violinist, who has played in and about New York, was heard in recital in Aeolian Hall on the evening of Dec. 19, with Samuel Chotzinoff at the piano. Mr. Pollikoff began his program with Brahms' A Major Sonata, giving a clear and concise reading of the work. Following this, A. Walter Kramer's Symphonic Rhapsody was played. The third group consisted of two pieces by Wieniawski, the artist's own "Notturmo" (Why the Italian title?) and an arrangement by Auer of Popper's "Spinning Song." The program closed with Saint-Saëns' Introduction and Rondo Capriccioso.

[Continued on page 22]



## "LONDON" SYMPHONY HEARD IN ST. LOUIS

Vaughan Williams' Score  
Feature of Concert by  
Ganz Forces

By Herbert W. Cost

ST. LOUIS, Dec. 20.—The fifth pair of St. Louis Symphony concerts brought an exceedingly good program. Interest centered in the soloists and in the fascinating "London" Symphony by Vaughan Williams. This work received a hearty reception on its first hearing here, and Rudolph Ganz, conductor, brought out the high lights of it. Other orchestral numbers were the Overture to Berlioz's "Benvenuto Cellini" and "Finlandia" by Sibelius. The soloists were Michel Guskoff, violinist, and H. Max Steindel, 'cellist, both members of the orchestra. They performed in artis-

tic style Brahms' Double Concerto, both exhibiting well-nigh faultless technic. There were also power and conviction in their playing.

The second concert for pupils in private and parochial schools was given in the Odeon before a capacity audience. Mr. Ganz made a feature of wood-wind instruments. Brahms' Fifth "Hungarian" Dance, Beethoven's "Turkish" March, Schubert's "March Militaire" and the "William Tell" Overture were outstanding numbers, and much delight was shown when Mr. Ganz accompanied the bass-clarinettist in "Suwanee River." Two Christmas carols were sung with orchestral accompaniment.

The Orpheus Mixed Quartet, Mrs. Karl Kimmel, soprano; Maud Covington, contralto; Lewis Williamson, tenor, and Thomas L. Spahn, baritone, gave a concert on Dec. 11 in the Sheldon Auditorium, assisted by Bessie Bown Ricker, reader. E. Prang Stamm was the accompanist. Ernest R. Kroeger gave a complimentary recital the same evening in the Progressive Series Recital Hall. His program contained works by Beethoven, Haydn, Bach, Chopin, Mendelssohn, Kroeger, Rubinstein and Liszt.

## Nikolai Sokoloff Sets

Record for Commuting  
Orchestral Conductors

(Portrait on Front Page)

Nikolai Sokoloff, like so many European orchestral leaders, has become almost a commuting conductor. As the head of the Cleveland Orchestra he supplies a varied musical fare to the concert-goers of the Ohio city, but he does not limit his activities to that. A fortnight ago he brought the Cleveland Orchestra to New York in the course of its extensive fall tour, and although he cannot show his men to London he can demonstrate his ability as a leader there.

As well known as a conductor in London as in New York, Mr. Sokoloff has in recent years been guest conductor with the London Symphony each spring. The season there begins after the American orchestral season has closed, and when the artists flock back to Europe to fill the concert halls Mr. Sokoloff joins the exodus.

In the winter, during his mid-season vacation, he turns his scores over to a guest conductor and goes to London to conduct at least a pair of concerts. Last year he was away three weeks, one week on the ocean, one week in London for rehearsals and two concerts, and one week coming back. He has the commuting schedule for conductors down to a science and not even a January crossing can deter him in his purpose.

During his Cleveland season Mr. Sokoloff has been devoting himself to producing new works and reviving old ones which have been relegated to the shelf for no apparent reason. He is a modernist but not a belligerent one. He likes new works, but that does not mean that he has learned to hate the old ones. Novelty, Mr. Sokoloff believes, is essential, but so is sanity and the balance which makes for the Horatian golden mean.

## Piano, Tenor and Organ Recitals Are Hailed in Louisville

LOUISVILLE, KY., Dec. 22.—Josef Hofmann, pianist, recently gave a recital of Bach, Schumann and Chopin in the Women's Club. John McCormack was also a recent guest of Louisville, in a recital of tenor songs. The Kentucky Council, National Association of Organists, presented Lynnwood Farnam, organist, in the Methodist Temple on Dec. 9. His program consisted entirely of French music, including works by Widor, Ducas and Henri Mulet.

JAMES G. THOMPSON.

Bronislaw Huberman, violinist, gave his second New York recital in Carnegie Hall on Dec. 14. On Dec. 21 he appeared at the Metropolitan Opera House and on Dec. 23, at the Premier Theater, Brooklyn. Mr. Huberman recently returned to New York from a tour through the South, West and Canada, giving ten recitals.

KANSAS CITY, KAN.—A feature of the Kansas State Federation of Music Clubs' meeting here next spring will be a contest for young professional musicians, according to Esther Shaw-Gibson, chairman.

## TEACHERS GIVE CONCERTS

Indianapolis Children Benefit Ten  
Organ Recitals

INDIANAPOLIS, IND., Dec. 20.—The Federation of Indianapolis Public School Teachers presented Marguerite Liszniewska, pianist, and Dan Beddoe, tenor, in a concert in Caleb Mills Hall on Dec. 11. A large audience thoroughly enjoyed the recital, in which the two artists shared honors. Music by Liszt, Chopin, Mendelssohn and Tchaikovsky was embraced in the program. Karol Liszniewska was Mr. Beddoe's accompanist.

At the request of Ernest Hesser, supervisor of music in public schools, organ recitals were given in ten churches for school children on Sunday afternoon, Dec. 14. The programs, made up of selections from the State music memory contest, were in the hands of members of the American Organists' Guild, including Mrs. Frank T. Edenharter, Nell R. Kemper, Mary E. Wilhite, Carrie Hyatt-Kennedy, Mrs. Ovid Dunn, Amy Cleary Morrison, Mrs. Roy L. Burtch, Janet Vaughn, Jeannette Gardiner, Jesse Crane, Paul Matthews, Westine Slaughter and Fannie Hyde.

PAULINE SCHELLSCHMIDT.

## Schola Cantorum to Give Act of Rimsky- Korsakoff's "Sadko"

The entire fourth act, "The Novgorod Fair," from Rimsky-Korsakoff's opera, "Sadko," will have its first presentation outside of Russia on the evening of Dec. 30, when it will be sung by the Schola Cantorum under the conductorship of Kurt Schindler. The work, which has become a favorite in the Russian repertoire, was first written as a symphonic poem, being later developed into an opera. It will be sung in an English version made by Mr. Schindler. The remainder of the program will be given up to a performance of Chabrier's "Briseis," which was first presented in New York by the Schola Cantorum under Mr. Schindler, on March 3, 1911. The soloists of the evening will be Dusolina Giannini, soprano; Marguerite D'Alvarez, contralto; Mario Chamlee, tenor, and John Charles Thomas, baritone. The chorus of 200 voices will be assisted by the Philharmonic.

## Katherine Palmer to Sing in Boston

Katherine Palmer, soprano, who gave a successful recital at the Philadelphia Academy of Music on Dec. 8, will appear in recital in Jordan Hall, Boston, on the evening of Jan. 7. Meta Schumann will be the accompanist, two of whose manuscript songs will be sung in Boston for the first time.

Kathryn Meisle, contralto of the Chicago Civic Opera Company, has been engaged by Charles A. Sink to appear at the Ann Arbor Festival next May. She will be heard as *La Cieca* in the performance of "Gioconda" that will close the festival. This will be Miss Meisle's third appearance at the Ann Arbor Festivals.

Herma Menth, pianist, was one of the soloists at the Mark Strand Brooklyn Theater during a recent week. Miss Menth's performance of Saint-Saëns' "Danse Macabre" was enthusiastically received by large audiences throughout the week.

## MILWAUKEE CHEERS YULE-TIDE RECITALS

Resident Societies Give Pro-  
grams of Holiday  
Character

By C. O. Skinfood

MILWAUKEE, Dec. 20.—The Milwaukee A Capella Chorus, under William Boeppler, made a favorable impression on a large audience in the Pabst Theater on Dec. 15. Nicety of shading and good tone in soft passages as well as in climaxes were displayed in Christiansen's "In Dulci Jubilo," Dett's "Listen to the Lambs" and several Christmas carols. Attractive solos were sung by four members of the chorus, Inez Mansfield, Amanda Wallschlaeger, Esther Zuelke, and Margaret Schmidt. Raymond Koch, baritone, and Lillian Rehberg, 'cellist, were assisting artists. Both won cordial approval for musicianly interpretations.

More than 4000 Wisconsin Telephone Company employees, with their friends, heard the men's and women's choruses of the company give a demonstration of artistic singing at the annual Christmas entertainment. The choruses were conducted by Henry Winsauer, and the orchestra did equally meritorious work under George Bach, Jr.

Marian, Phyllis and Irene Marmein appeared in the Pabst Theater on Dec. 13 under the auspices of the Business Women's Club. Twenty dance numbers made up the program.

A sprightly program of unusual merit was given by the MacDowell Club Orchestra in the Art Institute on Dec. 14. With Pearl Brice as conductor and Winogene Kirchner as pianist, the orchestra gave the "Woodland" Sketches and numbers by Ponchielli, Grieg, Brahms, Sarasate and Tchaikovsky. The MacDowell Club Chorus appeared at the Athenaeum in a delightful program under Alfred Hiles Bergen, with Elizabeth Tucker Burdick at the piano. Numbers by Protheroe, Rogers, Carl Hahn and Rimsky-Korsakoff were included in the program.

A Christmas fête, with holiday songs

of many nations, was given in St. John's Cathedral auditorium on Dec. 17 under the sponsorship of the International Institute of the Y. W. C. A. Helen Greszkiewicz, singer, was the principal soloist.

## HAVANA GREET ARTISTS

Orchestras, Soloists and Operatic Ensembles Applauded

HAVANA, Dec. 10.—The Philharmonic Orchestra, giving a concert recently in the National Theater under Maestro Sanjuan, played Beethoven's "Coriolanus" Overture and the Overture to "Rienzi" with artistic effect. The Vascos Chorus sang numbers by Godard and Grieg admirably, under the baton of German Araco; and the soloist was Margot de Rojas, pianist, whose interpretation of Chopin's Concerto in E Minor was greatly appreciated.

The Sociedad Pro Arte Musical presented the young Cuban violinist, Virgilio Diago, in the Payret Theater. Mendelssohn's Concerto, in which he was accompanied by the Havana Symphony under Gonzalo Roig, was an outstanding number on the program. Other numbers were by Cuban composers, Brindis de Salas and Diaz Albertini.

Five performances were given in the Capitolio Theater by the Otton-Crabbé Operatic Ensemble, which achieved great success, as did the Hispania Quintet. Among the works given were pieces by Offenbach, Barbier and Conrado del Campo. Santos and Artigas managed the season.

NENA BENITEZ.

## New Organ in Florida State College

TALLAHASSEE, FLA., Dec. 6.—Ella Scoble Opperman, dean of the School of Music, Florida State College for Women, gave the inaugural recital recently on the new four-manual Skinner organ in the College auditorium. Her program included music by Mendelssohn, Widor, César Franck and her teacher, Alexandre Guilmant. Lillian French, contralto, assisted.

## CHARLES STRATTON Tenor



Photo by Florence Vandamm

Mr. Stratton has a voice of pleasing quality and ample size, which he uses with artistic style and expression. The young tenor also showed a capacity for full, clear and resonant top-notes, showing power without strain. Mr. Stratton showed artistry in his phrasing, and intelligence in his expression, bringing out varied emotions effectively in his song without need of gesture. (F. D. Perkins, N. Y. Herald Tribune.)

He carried his hearers along with him because of his genuine feeling and power of expression. (N. Y. Times.)

Charles Stratton, who has a remarkably musical tenor voice, made a decided success. Not the least of his attraction was an enunciation so clear that every syllable was distinct. (Philadelphia Record.)

Charles Stratton, a young tenor with an excellent voice and equally good method of using it. He sang three groups of songs with great success, and was recalled to sing

again after each group. (Philadelphia Public Ledger.)

Among singers who offer various points of excellence, there is an occasional one who has the ability to satisfy one by the manner in which he produces his songs, and among these Mr. Stratton very surely takes his place. (Richmond News Leader.)

To Charles Stratton fell the burden of singing, and it was on his part an intellectual as well as vocal feat that he made it so impressive. His voice is indeed lovely. He proved the point that voice and brains combined make it possible to sing even that which seems unsingable. (Springfield, Mass., Union, re Pittsfield Festival.)

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**MILTON WEIL - - - Editor**

**ALFRED HUMAN, Managing Editor**

**OSCAR THOMPSON, Associate Editor**

CHICAGO OFFICE: Suite 1816 Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 4383. Margie A. McLeod, Business Manager; Eugene Stinson, Editorial Manager.

BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills.

CLEVELAND: Florence M. Barhyte, 2100 Stearns Rd.

PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents.

ST. LOUIS, MO.: Herbert W. Cost, 5533A Cabanne Ave. Phone Forest 6656.

DETROIT, MICH.: Mabel J. McDonough Furney, 170 Elmhurst Ave.

BALTIMORE, MD.: Franz C. Bornschein, 708 E. 20th St.

MILWAUKEE, WIS.: C. O. Skirrod, "The Journal."

MINNEAPOLIS, MINN.: H. K. Zuppinger, 1021 Plymouth Bldg.

ST. PAUL, MINN.: Mrs. Warren Briggs, 117 Mackubin St.

KANSAS CITY, MO.: Blanche Lederman, 3221 Euclid Ave.

KANSAS CITY, KANS.: Frederick A. Cooke, 1002 Central Ave.

PITTSBURGH, PA.: Richard Kountz, 810 S. Braddock Ave., Wilkinsburg Branch.

SAN FRANCISCO: Charles A. Quitow, 171 20th Ave.

LOS ANGELES, CAL.: Bruno D. Uscher, 705 Philharmonic Auditorium.

SEATTLE, WASH.: David Scheetz Craig, 432 Lumber Exchange Bldg.

WASHINGTON, D. C.: Mrs. Dorothy DeMuth Watson, 1112 Fairmont St.

HAVANA, CUBA: Caridad Benitez, B no. 250 altos. Vedado.

BUENOS AIRES: Señora Josephine Cano de Piazzini, 316 Piedad.

PARIS: "Le Courrier Musical," 32 Rue Tronchet.

BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

**DELBERT L. LOOMIS, - General Manager**  
**JOHN F. MAJESKI - Business Manager**  
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NEW YORK, DECEMBER 27, 1924

## AGAIN, AN AMERICAN OPERA

WHETHER Charles Wakefield Cadman's "Sunset Trail," produced in Denver for the first time on Dec. 5, will find its way to any of the major opera houses of the world can only be conjectured. Because of illness, the composer had not orchestrated it at the time of the Denver performance, and that in itself would be a barrier to any immediate consideration by the manager of any first rank institution, since the orchestration of a modern work is quite as essential to any real appraisal of it as a survey of the text and of the vocal writing.

Irrespective of the future of the Cadman opera, the Denver venture is a heartening one. For one thing, it is healthful to be reminded that other cities besides the very largest music centers have enterprise and initiative. When a really memorable American opera is conceived, it would be an altogether desirable circumstance if it should first see light in Toledo or San Francisco, or Springfield or Richmond, rather than in New York or Chicago. Not only would there be an opportunity to rectify weaknesses in preliminary performances in other cities before mounting such a work at the Metropolitan or the Auditorium, but the opera subsequently would be heard with less misgivings as to its experimental character.

Believers in American music will rejoice that Mr. Cadman, who has written several other operas (only one of which, "Shanewis," has reached the Metropolitan stage), retains his confidence in his ability to produce a successful stage work. It is persistence of this kind that brings eventual triumph, and one has only to glance back over the lives of some of the most successful composers of opera to be impressed by the fact that if they had abandoned the field after their early operatic

ventures, the lyric stage would be barren of most of its most notable successes.

No new American work has been given at the Metropolitan since Henry Hadley's "Cleopatra's Night," a novelty of five seasons ago. That is a rather long period for our composers to be without representation in one of the two chief operatic institutions of their native land. It is reasonable to believe that Mr. Gatti-Casazza, who mounted "Mona," "Cyrano de Bergerac," "Madeleine," "Canterbury Pilgrims," "Shanewis," "The Legend," "The Temple Dancer" and the Hadley work in turn, would have opened the door to other worthy American scores if they had come to his attention.

The fact that the Chicagoans, in announcing an American opera for this season, turned back to "Bianca," written some years ago by Mr. Hadley, accentuated the feeling that one of the reasons American operas were not being sung was that our composers had become discouraged and were not writing them.

Mr. Cadman's "Sunset Trail," whatever its merits and possibilities, is a gratifying reassurance.

"There's a wind in the world."

## HUGGING THE FOOTLIGHTS

THE tightening of the "no-encore" rule both in New York and Chicago with respect to operatic performances may be regarded as a heartening sign for other betterments likely to increase the illusion of the stage action. In New York, Ernest Newman, the distinguished Britisher now writing for the *Evening Post*, has repeatedly taken the Metropolitan to task for permitting singers to launch arias directly at their audiences from positions unnecessarily close to the footlights. This is so old a complaint that many of Mr. Newman's readers have doubtless been more amused at his "discovery" than they have been wrothful at the practice he deprecated.

The same protests have been heard over many years, but the very fact that audiences, critics and opera attachés have grown up in the atmosphere of the faults of which he has complained, prevented these protests being hammered home in such succinct form. Mr. Newman's fresh viewpoint, based not on a comparison of the Metropolitan with the other institutions it so easily outranks, but on a comparison of what the Metropolitan is and what it might be, has enabled him to expand into an elaborate thesis what to New York's own reviewers might well have seemed too trite and taken-for-granted to be worth putting on paper, save in a subordinate, incidental way.

This is not to agree with Mr. Newman in all particulars, for it is indeed questionable whether certain of the older operas in which the illusion is very nearly nil, have not a certain charm and flavor in their semi-concert form which would fall from them if a really serious attempt were made to treat them as music drama. Taken thus seriously, they would be dramatically preposterous beyond the degree of absurdity inherent in them when given in an utterly traditional way. Unquestionably the public goes to these operas for the sake of their old-fashioned arias, and the prime consideration is the beauty of the singing, plus a certain interest in the person of the singer. Of dramatic illusion there is little thought or hope. If the singers can give "Lucia" with more of vocal beauty by adhering to the tricks and vices which were current in the heyday of opera of this sort, it is questionable whether the results will not be more satisfactory this way than to attempt to treat the work with that respect for illusion that must obtain in a modern opera.

## HOLIDAY GREETINGS

THE multiplicity of holiday greetings received by members of the various staffs of MUSICAL AMERICA precludes individual acknowledgment of such messages, happy as would be the task of reciprocating these by direct personal contact.

A collective expression of thanks, therefore, becomes the only medium of voicing the pleasure and gratitude engendered by kind remembrances coming from widely distant fields, and to this is added a cordial hope that the season will bring to everyone the fullest measure of happiness.

The trouble at the Metropolitan may very well be that singers need a little more instruction as to when and how their self-glorification becomes permissible. It is one thing to hug the footlights in "Dinorah" and quite another to do it in "L'Amore dei Tre Re."

## Personalities



"Like Father, Like Sons"

An interesting instance of musical inheritance, which has flowered in America in the achievements of Josef Borissoff, is revealed in the above picture, taken in Russia in 1907. Pupils of Leopold Auer, all three artists won distinction as violinists. At the right is seen Boris Piatro, violinist and composer. He gave successful concerts in his native land for many years, finally retiring from stage life to devote himself to teaching. He died in 1921. Seated at the left is Josef Piatro-Borissoff, his elder son, a gold medalist of the Petrograd Conservatory, and now resident in New York. The younger brother, Mischel, standing in the photograph, was graduated from the same institution with similar honors in 1910. Mr. Borissoff completed last summer several compositions, including his first string quartet, dedicated to Mischa Elman, a piano sonata and a fantasia for violin and piano. Having recovered from an illness, Mr. Borissoff is now active again with his professional work as performer and teacher.

Bridges—The music that many poets express only in verse can be expressed by Dr. Robert Bridges, England's poet laureate, in notes also. So well is Dr. Bridges' ability as a musician known among his friends that, in celebration of his eightieth birthday, according to a dispatch to the *New York World*, they presented him with a clavichord.

Giannini—"A Birthday Song" was not on the program of the concert given in the Biltmore Hotel, New York, on Dec. 19, but would have been an appropriate number, for it was on this day that Dusolina Giannini celebrated her birthday. The young soprano was, however, the recipient of many felicitations, both on the happy anniversary and on her success as an artist.

Legge—How easy it is for a concert reviewer to fall into error is shown in a letter to the *Sackbut* from Robin H. Legge, critic of the *London Daily Telegraph*. Students of history will recall the name of John Braham, an English tenor who composed numbers of ballads that were popular in his day. Now Mrs. Legge, says her husband, had studied German songs in Germany, and when she sang lieder by Brahms at a concert in England, a local critic wrote: "It is true that Mrs. Legge has a particularly lovely voice; but what induced her to sing, at this concert, German songs by so essentially English a musician as John Braham?" Mr. Legge adds: "I still possess the notice."

Pavloska—Irene Pavloska is one of those opera singers who knows what it means to have trouble with *Trouble* in the second act of "Madama Butterfly." Once when she was appearing as *Suzuki*, Mme. Pavloska found the young child so unruly in the first scene of this act that, in a brief interval off-stage, she busied herself with the manufacture of a dummy. A bundle of cloth served for a body and a wig was hurriedly clapped on what, by courtesy, was called the "head." Wrapped about with the costume taken from the rebellious juvenile actor, the makeshift would not look at all impossible, it was agreed—provided its "face" could be kept out of the audience's line of vision. *Butterfly* was warned to handle the "child" with care, but when she embraced it with the necessary display of affection and the wig fell off, revealing nothing more human than odd ends of cotton, the bluff was called.



# Point and Counterpoint

By Cantus Firmus, Jr.

## Apologies to Sundry

SINCE printing a harmless, anonymous jingle from a contributor several issues ago, purporting to represent an imaginary conversation in an opera box, we have had missives from the following:

Seventeen society matrons named Fanny, who protested that their gowns were never—well, of the sort to attract comment! Even in a Poirer, can one not remain pure?—one lady indignantly cried.

Umpteen singers, who indignantly asseverated that they never had, nor ever intended to have been, the "talk of the town"—except in the legitimate fables of the publicity agent.

A journal devoted to tittle-tattle warned us that we were poaching on its ground, and it intended to preserve its preserves.

Fifty-seven opera patrons assured us that drinking was absolute—we mean, obsolete—among their set, except in emergencies. One indignant soul suggested a search for hip-flasks by the obliging W. J. Guard as a prerequisite for entering the foyer of the Metropolitan, but this, we think, is Pushing Matters a Little Too Far.

Cantus Firmus, Jr., avers that no personalities at all were implicated. Nevertheless, to one and all our regrets and commiseration!

## It May Not Be New, But . . .

THE jazz band had just finished playing "My Old Kentucky Home" when the hostess saw a man weeping in the corner.

Going over to him she inquired sympathetically: "My good man, why does the music affect you so? Are you a Kentuckian?"

"No, madam," he replied, "I'm a musician."

## Promotion

THERE was a young I-tal-i-an  
Who thought he could play the pian',  
But he pedalled so bad  
That his hearers got mad—  
Now he peddles the luscious banan'.

A. T. M.

## Getting Together

ACCORDING to George H. Gartlan of the New York Public Schools' music department, what we need is a closer touch with the great musicians. He is reported by "C Major" in the *Graphic* as holding forth as follows on the subject:

"Don't stand off and gape in awe at

your music. Get right up close and rub shoulders with it . . . Today Bach would be riding on the 'L' alongside of you, and eating at a one-arm lunch!"

\*\*\*

WHETHER you can picture Johann Sebastian over a "ham and" or a Waldorf salad is, of course, a personal matter. But we must sound a discreet warning against getting too close to some modern classics. Performing rights come not thus lightly.

If you are an eager radio manufacturer, for instance, the Society of Composers, etc., would have you to court about it!

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## Malapropisms

MRS. NURICH: Don't you just love the Sextet from "Santa Lucia"?

Mrs. Money-Baggies: I prefer the "Saloon in West Orange" from the "Forza"!

\*\*\*

## As She Is Spoke

SINCE many worthy persons are addicted to "concertizing," why not—

Operizing?  
Cantatizing?  
Duetizing?  
Accompanizing?  
Song-cyclizing?  
Voice-placizing?  
Balletizing?  
Conductizing?  
and  
Clacquizing?

\*\*\*

## Mum Is the Word!

A DROLL *mot* is related by Henry T. Finck in his "Musical Laughs" about Louis Persinger, the violinist. The latter, on a tour, once explained to the local manager in a provincial town that his instrument was 200 years old.

"Well, say," said that dignitary, "just you keep quiet about it, and the audience probably won't know it!"

\*\*\*

## Persons We Flee From

THE hostess who has an opera in Ms. ready to be toted out after the coffee. The tenor to whom an American ballad has just been dedicated.

The teacher who insists on explaining her system on your own voice.

Also the conductor who loves to have native works performed—by someone else!

\*\*\*

THE critics are so hard to please. A poor songstress dar'n't even wheeze!

## Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### Sullivan's Last Opera

Question Box Editor:

Which was the last work for the operatic stage composed by Sir Arthur Sullivan? Was it successful?

A. C.

Philadelphia, Dec. 18, 1924.  
Sullivan's last opera was "The Rose of Persia," though an incomplete work, "The Emerald Isle," was later given its finishing touches by Edward German. Both were produced, but not with the definite and lasting success of such operas as "Mikado" and "Pinafore."

???

### Folk-Song Versus Classic

Question Box Editor:

Can a folk-song ever be said to be classical music?

H. S.

Bloomfield, N. J., Dec. 19, 1924.  
You are probably using the term "classical" in the popular sense of "serious" music, which is slightly to misapply it as it refers strictly to works of the period from Haydn to early Beethoven. A folk-song is serious music and is thus far removed from the meaningless and conventional "popular" melodies, such as

much modern dance music. The very nature of the latter is ephemeral, whereas a folk-song, although possibly the work of many authors, survives because of its appeal and sincerity. It may thus become a "classic."

???

### A Finnish Instrument

Question Box Editor:

Have the Finns any peculiar musical instrument? Is their music unlike that of the rest of Europe?

G. F. Y.

Syracuse, N. Y., Dec. 17, 1924.  
In addition to certain of the standard musical instruments, the people of Finland have their own form of zither or psaltery, the "kantele," with thirty strings. They have many folk legends and songs, which have a characteristic melody and rhythm. The art-music of the country, such as that of Sibelius, has to some extent this national flavor, though its idiom is more or less that of modern international music.

???

### "Coq d'Or" as Written

Question Box Editor:

Was "Coq d'Or" originally written as a pantomime-opera or as an opera? I recently had a dispute on this matter

with a friend, who asserts that the latter was the original form.

A. K.

Erie, Pa., Dec. 18, 1924.

Your friend is right when he says that Rimsky-Korsakoff intended it to be sung as an opera purely. After the death of the composer it was produced in the familiar form with a double cast of dancers and singers, doubtless because of the difficulty of combining song and fantastic action. His widow is said to have protested against this innovation. The British National Opera has recently done it in the original style.

???

### "The Magic Flute" Libretto

Question Box Editor:

What is the political meaning of the "Magic Flute"?

G. B.

Butte, Mont., Dec. 18, 1924.

So far as the meaning can be gleaned today, the story, altered several times in

the writing, is a disguised propaganda for the Order of Freemasonry. Sarastro, the High Priest, is the mouthpiece for numerous precepts of the organization, and the Queen of the Night is usually assumed to be an obvious caricature of Maria Theresa, who by an edict strove to abolish the order at about the period of the opera's composition. It is well, however, not to try to read too much into this involved plot.

???

### Length of "Huguenots"

Question Box Editor:

How many acts has Meyerbeer's "Les Huguenots" as the composer wrote it, four or five?

S. H.

Trenton, N. J., Dec. 17, 1924.

Five; but the last is usually omitted in America, as the time of performance is considerably over three hours.

## Contemporary American Musicians

No. 358

Louise Hunter

LOUISE HUNTER, soprano, was born in Middletown, Ohio. She received the regular grade school education and



© Miskin  
Louise Hunter

two years of high school training in Middletown, and continued her studies in the Schuster Martin Dramatic Boarding School in Cincinnati, where she was taught French in addition to the routine of the theater for two years. Through the interest manifested by Mr. and Mrs. G. M. Verity, who heard Miss Hun-

ter sing, her musical education and the launching of her career were made possible. Coming to New York, Miss Hunter began the study of the voice with Albert Jeannotte. While studying with him she made her operatic

début in Baltimore as Manon in Massenet's opera, and appeared as Nedda, Marta, Gretel, Musetta, Juliet, Micaela and Rosina in the "Barber of Seville" in the course of two seasons with the De Feo Opera Company. After four seasons of work under Mr. Jeannotte Miss Hunter was engaged to sing with the Metropolitan Opera Company. Her principal rôle has been that of Musetta, in which she has met with gratifying success. She appeared as Teodoro in "Boris Godounoff" when that opera was given by the Metropolitan with Chaliapin in Atlanta, Ga., on their annual visit to that city. Miss Hunter made her concert début in Atlanta in April, 1924, following the close of the opera season there. Her début with orchestral forces was with the Metropolitan Opera House Orchestra at the first Sunday Night Concert of 1923, when she sang in the Sextet from "Lucia." She has appeared in various concerts in and around New York and was chosen to sing at the recent Puccini Memorial Concert at the Metropolitan, singing in the Quartet from "Bohème." At present Miss Hunter is living with her mother in New York City.



## New York Concerts and Recitals

[Continued from page 18]

Mr. Pollikoff plays well. His technique is well grounded and his tone, though not large, is agreeable and he has a good sense of phrase. He played his program with a certain dash that added much to the effect. His playing of Wieniawski's "Fantaisie Orientale" was particularly good and the Saint-Saëns number showed him to be a master of technical difficulties. Mr. Chotzinoff contributed admirable accompaniments and his ensemble, especially in the Brahms Sonata, was unusually good. Mr. Pollikoff's composition was agreeable in content if not of striking originality. J. D.

### Van Vliet Chamber Concerts

The first of the series of chamber concerts under the direction of Cornelius van Vliet was given in Rumford Hall on the evening of Dec. 19, the program being devoted to classic composers. The artists besides Mr. van Vliet, were Clarence Adler, piano; Bruno Labate, oboe; E. Roelfsma, clarinet; Louis Edlin, violin, and Samuel Lifschey, viola. The program was too long but there was much of interest in it. Mr. van Vliet and Mr. Adler began with a Sonata in G Minor by Bach, which was well played in the main. The second number, for the same combination by Porpora, was dull, but fortunately, was short. Mozart's unfamiliar Quartet in F for oboe, violin, viola and cello proved wholly delightful, written in the composer's merriest style. It was given an excellent performance. Following this, Mr. van Vliet and Mr. Lifschey played Beethoven's "Duet for Two Near-Sighted Players," and the program concluded with a trio by Beethoven for Clarinet, Cello and Piano. In spite of the somewhat hard acoustics of the hall, Mr. van Vliet and his associates gave a concert of high interest that bodes well for the remainder of the series. J. A. H.

### Leginiska and Kindler

Ethel Leginska, back from European triumphs, appeared in joint recital with Hans Kindler, cellist, in the second of the Saturday evening concerts of the People's Symphony Concerts, at the Washington Irving High School on Dec. 20. Miss Leginska replaced Leo Ornstein, who was originally announced for this recital, in a performance of his Sonata for Cello and Piano with Mr. Kindler. The two artists gave, too, as a contrast to the Ornstein pyrotechnics, the Brahms E Minor Sonata, to which they gave an interpretation remarkable for its clarity and simplicity. This in a program which underwent many changes, was substituted for the Beethoven Sonata in A.

After virtuoso performances of two display pieces, the Chopin Scherzo in B Minor and the Liszt Eighth Rhapsody, Miss Leginska gave encore after encore as the applause grew. Mr. Kindler began his group with a Chopin Prelude and then played the Ravel "Habanera" in a mellow, plangent mood, which emphasized the swaying melancholy of its rhythms. Later he gave César Cui's "Moto Perpetuo" and Piatti's Tarantella. The acoustics of the auditorium hardened the artists' tone, particularly in the piano works, but the large audience forgot this in its spontaneous enthusiasm for the playing of Miss Leginska and Mr. Kindler. H. M.

### Wiedermann-Hok Recital

In the Town Hall, on the evening of Dec. 20, Bedrick Wiedermann, organist from Prague, and Anton Hok, American-Slovak tenor, gave a joint recital. Both artists were heard earlier in the season in the Wanamaker Auditorium. Mr. Wiedermann's numbers included the Prelude and Fugue in D of Bach; his own Toccato and Fugue, two pieces of Bossi, and the very intricate Fantasia by Max Reger on the theme of "Ein Feste Burg." This is a list requiring serious musicianship and considerable technic. Mr. Wiedermann had both, but his apparent unfamiliarity with the instrument he played somewhat embarrassed him so that he could not obtain all the combinations and tonal effects desired. His was an academic performance rather than that of a virtuoso. Mr. Hok's tenor voice has much charm, his diction is clear, and his interpretation musically. Occasionally, his intonation was faulty through lack of breath control. His numbers included "Comfort Ye," and "Every Valley" from Handel's "Messiah," three Biblical Songs of Dvorak, and four Slovak songs. G. F. B.

### Old Masters' Trio

The Old Masters' Trio, Mme. Ella Backus-Behr, pianist; Michael Press, violinist, and Leo Schultz, cellist, was heard in concert in Aeolian Hall on the evening of Dec. 20, giving an interesting program in an interesting way. The first number, a Trio in C by Mozart, was very well played, the organization showing excellent ensemble as well as good tonal balance. The second number was a Passacaglia of Handel arranged by Mr. Press, in which the violinist and cellist again displayed excellent tone and balance. The final number was Beethoven's Trio, Op. 1, No. 3, perhaps the best piece of the evening. Merle Alcock, contralto, who was announced as soloist, was unable to appear on account of rehearsal at the Metropolitan and her place was taken by Fraser Gange, who won much applause from the audience in German lieder. The work of the Trio throughout the evening was of a high order and its members were recalled to the platform numerous times after each number. J. D.

### Polia Melides Hermides

Polia Melides Hermides, Greek soprano, proved herself a linguistic virtuoso as well as a singer of charm in her first concert at the Hotel Astor on Sunday afternoon, Dec. 21. In a program which ranged from Handel to Manza-Zucca and from the Japanese, Itow, to the Greek, Calomiris, she sang songs of all times and all lands in their original languages. In an aria from Handel's "Messiah" and the Schubert "Ave Maria" which began the program, she illustrated her ability to convey religious fervor combined with dignity and then she turned to lieder and folksongs with equal ease. In a long program she gave, in itself a statistical achievement, six songs in German, three in English, three in Greek, two in French and one each in Italian, Japanese and Russian. Among her songs in English were Manza-Zucca's "Sleep, My Darling," Kriens' "Love in April" and Woodmann's "Love in My Heart." Michael Rosenker, concert-master of the Rivoli Orchestra, provided the violin obbligato to the "Ave Maria" and gave Tchaikovsky's "Serenade Melancolique," Sarasate's Habanera and the Glazounoff-Kochanski "Mélodie Arabe." B. H.

sky's "Serenade Melancolique," Sarasate's Habanera and the Glazounoff-Kochanski "Mélodie Arabe." B. H.

## Orchestral Concerts in New York Halls

[Continued from page 16]

### Week of Opera at Metropolitan

[Continued from page 4]

Millo Picco, Paolo Ananian, Max Altglass, Léon Rothier and Pompilio Malatesta completed the cast. Gennaro Papi conducted. B. H.

### Sunday Night Concert

Bronislaw Huberman, violinist, was the special soloist at the Sunday Night Concert on Dec. 21, the members of the company taking part including Rosa Ponselle, soprano; Merle Alcock, contralto; Mario Chamlee, tenor, and Vincente Ballester, baritone. Mr. Huberman was heard in the Tchaikovsky Concerto and later in Sarasate's Spanish Dances, accompanied in the latter by Siegfried Schultze. Mr. Ballester sang "Largo al Factotum," Miss Ponselle was heard in the "Ave Maria" from "Othello" and later in "Ernani, Inviam!" and Miss Alcock contributed "Printemps qui Commence" from "Samson et Dalila." Mr. Chamlee was heard in "Cielo e Mar." The orchestra under Giuseppe Bamboschek played the Overture to "Norma" a group of short pieces by Borodine, Stravinsky and Glinka, and ended the program with two of Brahms' Hungarian Dances. J. A. H.

### Brooklyn Hears "Hoffmann"

"Tales of Hoffmann," at the Brooklyn Academy of Music on Dec. 16, was doubly interesting because it introduced Nina Morgana, Lucrezia Bori, Queena Mario, Miguel Fleta and Giuseppe De Luca to Brooklyn for the first time this season. The company established an entente with the audience with the first rollicking drinking chorus in the prologue in the tavern which endured to the epilogue. Brooklyn operagoers were delighted with Offenbach's charming melodies and the new scenery by Joseph Urban.

The cast was substantially the same as in the Metropolitan performances, except that Ina Bourskaya was Nicklausse, Queena Mario was Antonia and Henrietta Wakefield was the Voice in the Munich scene.

Mme. Morgana sang beautifully while maintaining the fixed facial expression and the mechanical movements of the doll Olympia. Miss Bori's vocal and pictorial opulence was admirably suited to the rôle of Giulietta. There was an appealing sweetness in Miss Mario's interpretation of Antonia. Mr. Fleta was in good voice and made a convincing Hoffmann. Of the three rôles given to Mr. De Luca, he was at his best as Dr. Miracle. The remainder of the cast included George Meader, Lawrence Tibbett, Gustav Schützendorf, Louis d'Angelo, Angelo Bada, Max Altglass, William Gustafson and Millo Picco. Louis Hasselmans, who conducted, was heartily applauded. J. S.

### Curtis Institute Inaugurates Course in Comparative Arts

PHILADELPHIA, Dec. 20.—The Curtis Institute inaugurated a course in comparative arts, under the auspices of the Academic Department, on Dec. 10. The course will consist of more than forty lectures, to be given on Monday and Wednesday afternoons, showing the correlative value of the arts from the time of Ancient Greece to the present day. Prof. Jean B. Beck of the University of Pennsylvania discussed Greek art in the first lecture, and the Greek tragedies and Greek poets were the subjects of the two succeeding lectures by Prof. Walter W. Hyde, also of the University of Pennsylvania. Others who will be heard in the series, which will extend until May, are Felix Adler, Morrison C. Boyd, George D. Hadzits, F. E. Schelling, Domenico Vittorini, Herman J. Weigand, Frank Jewett Mather, J. Dincan Spaeth, Hal S. White, Leo Katz, Alfred Martin, Frederic Lamond and Rosario Scalero.

Judson House will sing at the Kansas State Agricultural College Music Festival at Manhattan, Kan., on May 2, appearing with the Minneapolis Symphony.

"Schéhérazade" was, on the whole, an excellent performance; one that moved a little hastily perhaps, but was colorful and refined at all times. The third movement was the chief sufferer from rapidity but the other movements and the fourth in particular had a stirring sweep and glow that made them uncommonly interesting. Mr. Strinsky read the Tchaikovsky work in his own original manner and conducted it with an enthusiasm that belied the number of performances he has given it. "Les Préludes" Mr. Strinsky played earnestly and the audience expressed its approval in no uncertain manner. W. S.

### American Week at Philharmonic

Philharmonic Orchestra, Henry Hadley, conductor, Guy Maier and Lee Pattison, pianists, soloists, Metropolitan Opera House, Dec. 21, afternoon. The program:

Symphony No. 4.....Tchaikovsky  
Concerto for Two Pianos and String  
Orchestra in C Minor, No. 1.....Bach  
Guy Maier and Lee Pattison  
"From the Garden of Hellas" Suite  
for Orchestra.....Ballantine  
(First Time in New York)  
Overture to "The Bartered Bride,"  
Smetana

When Henry Hadley takes over the Philharmonic each year American music comes into its own. On Sunday afternoon, he substituted Edward Ballantine's Grecian gleanings for Frederick Stock's Elegy. Mr. Ballantine is a Harvard professor who writes with a dignity and a Hellenic calm which is now appropriate and again incongruous. The "Invocation to Pan" which opened the Suite, and the sailor's chantey, "Unloose Your Cables," which closed it, seemed to lack spontaneity, to be more repressed and classical than the thoughts from the Greek Anthology which inspired them. But in the two middle movements, a Nocturne and "The Tomb of Sophocles," Mr. Ballantine achieved an elegaic simplicity which carried with it a suggestion of Debussy in its grace and the conviction that Mr. Ballantine is not hemmed in by academic tradition, but rather imbued with its mellow charm.

Guy Maier and Lee Pattison gave a vital interpretation of the Bach double concerto which made it seem the most modern work on the program. Mr. Maier and Mr. Pattison, as always, complimented each other with innate understanding and sympathy. They are the Siamese twins of the piano and in the ovation which the audience gave them there was the fervent hope that they never separate. Mr. Hadley conducted the Tchaikovsky and the Smetana works with dramatic effect and rhythmic spirit. H. M.

### Golschmann's Second Program

New York Symphony, Vladimir Golschmann, guest conductor. Aeolian Hall, Dec. 21, afternoon. The program:

Overture, "Iphigenia in Aulis"....Gluck  
Symphony, No. 7.....Beethoven  
"Pastorale d'Été".....Honegger  
Excerpts from "The Damnation of  
Faust".....Berlioz  
(a) Dance of the Sylphs  
(b) Minuet of the Will-o-the-Wisps  
(c) Rakoczy March  
Dances from "Prince Igor"....Borodin

Mr. Golschmann gave the program an exceedingly individual and analytical reading. Musicians who like the emotional side of Beethoven heavily emphasized might have found his interpretation of the Symphony's first movement a trifle dry; but even they could not have asked for a more poignant expression than he brought out of the funeral Allegretto. In the Allegro, as in the Gluck number and in Honegger's atmospheric out-door piece, Mr. Golschmann built his effects upon a searching analysis of form. Form, apparently, is to him a thing of beauty in itself, and as much an integral part of the music's general meaning as the idea it embodies.

Mr. Golschmann is also one of those artists who takes care not to anticipate a climax, and so rob it of its power. This was particularly seen in the Rakoczy March, upon which he lavished as much care, and which he developed as logically, as any other number of the program. Resourceful to an unusual degree, he never repeats either what someone else, or he himself, has said. D. B.

## Ithaca Conservatory of Music

1892—33rd Year—1924

TUITION  
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## "Hutcheson Enchants"

—Buffalo Courier



In Buffalo with Detroit Symphony (Gabilowitsch Conducting), December 2, 1924

Intense interest was felt in the appearance of Ernest Hutcheson. This famous artist eclipsed all his former successes here in his playing of the MacDowell Concerto in D minor. With his phenomenal technical equipment and lightning velocity of fingers he does not allow his dazzling virtuosity to eliminate color and delicacy in lyric passages.—*Mary Swan in Buffalo Courier.*

Mr. Hutcheson played brilliantly, with the effortlessness and musicianly style which always characterizes his work, and which completely won his audience. He was recalled again and again.—*Mary Gail Clark in Buffalo Evening Times.*

Needless to say, Mr. Hutcheson played the Concerto flawlessly as to execution, with a tone ever musical, and with technical perfection which made for admirable clarity and beautiful passage-work.—*Dr. Edward Durney in Buffalo Evening News.*

His octaves and runs are of a singular, almost luminous clarity; his tone-color shimmers, his sense of proportion and his artistic conception beyond criticism. It was difficult to decide which to admire most—the poetic beauty of the first movement, the captivating, sparkling staccato of the second, or the scintillating brilliance of the last. The pianist was recalled six times.—*Mary M. Howard in Buffalo Morning Express.*

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## Jazz Takes Root in Classics, Asserts Sigmund Spaeth

"CRITICS and musical scholars have done more to popularize jazz than any other group of persons," in the opinion of Dr. Sigmund Spaeth, music critic, author and lecturer. They have made music difficult and serious and rather a dull thing. Clothed in technical terms good music frightens many away."

Dr. Spaeth has traced practically all popular music back to its origin and found the basic themes of many of the most popular compositions of the day spring from the works of the masters, who have given them their life-giving force, he says.

During the last year, Dr. Spaeth has been active upon the lecture platform. His tours have taken him across the continent several times within the space of but a few months. This season he has lectured in Hackensack, N. J., Waterbury, Conn.; participated in the Wana-maker Book Week and given talks over the radio. He has also made a short tour of the Middle West, visiting Minneapolis, Chicago, Kansas City and other cities.

When asked if he found audiences throughout the country musical in their tastes, Dr. Spaeth replied without a moment's hesitation, "There is no such thing as an unmusical audience."

"Last year," he said, "while I was lecturing in Texas a man remarked that he liked 'Hail, Hail, the Gang's All Here' and 'We Won't Get Home Until Morning.' Now what he was evidently trying to convey to me was that he did not care for 'highbrow music.' While some might have thrown up their hands at such an expression I complimented him upon his excellent taste. I called his attention to the fact that his first-named selection was by our good friend, Sir Arthur Sullivan, and is used in his 'Pirates of Penzance.' It is, in reality, I explained, a



Dr. Sigmund Spaeth, Music Critic, Author and Lecturer

burlesque on the Anvil Chorus and since he liked the travesty on the Anvil Chorus I felt sure he would find much to enjoy in the original. And as for his second choice we find it originally as a French Folk-Song, 'Marlborough,' and was sung by Marie Antoinette as a lullaby. It was revived in America when the Chauve-Souris visited our shores. We also find the entire theme used by Beethoven in his 'Battle' Symphony. When I played excerpts from these works for my would-be-low-brow friend, he readily saw the things which he found most appealing in popular music were the very parts which came from the standard works.

"The whole secret of musical appreciation development lies in getting people to

trace back their so-called plebian tastes and in proving to them that the passages which they find most tasteful are taken from the works of the great masters. Remove the air of mystery, long terminology and simplify the methods of appeal and you will solve the problem of providing music for the masses," is Dr. Spaeth's summary of the situation.

He firmly believes that through use of the proper avenue the people of America can be brought to a real and vital appreciation of good music. They now appreciate it without understanding it, he says, but the intelligent appreciation can only be developed by tracing music through its sources, is his belief.

In his lectures on "The Common Sense of Music," Dr. Spaeth brings to his audiences, with the aid of the piano, concrete examples of the relation between popular and what is commonly called classical music. He objects to the word, classical, and prefers in its stead, permanent. His contention is that the masses will eventually decide what is to really live.

A graduate of Hereford College, Dr. Spaeth went to Princeton as a member of the late President Wilson's faculty. His natural aptitude for music, brought him prominently into the musical circles of Princeton. He organized a Faculty Music Club, managed concerts, wrote program notes and reviews for the *Daily Princetonian*, and sang as a graduate in the glee club and chapel choir, as well as playing in the orchestra and composing music for the various dramatic performances. His activity at Princeton also won for him a name as an athletic coach and as an excellent player of numerous college games.

As an author Dr. Spaeth is best known for his two volumes, "Milton's Knowledge of Music," now acknowledged as the standard work on the subject, and his later work, "Common Sense of Music," which is now in its third edition.

## Boston Activities

Dec. 20.

Olivia Cate of this city, who is finishing her piano studies under Tobias Matthay of London, Eng., was recently heard in recital at the Victoria Galleries, Leicester. Miss Cate played commendably Chopin's Nocturne in C Minor, Op. 78. Among comparison numbers, she gave the Waltz in C Sharp Minor, Chopin, alternating with the Artrio reproducing piano. On the same program Mrs. Ernest Marshall sang an aria from "Hérodiade," accompanied by the Ampico reproducing piano.

Henry Gideon gave an illustrated talk on "Music of the Roman Catholic Church" in the lecture hall of the Boston Public Library on Dec. 7 before a large audience.

Engagements of Heinrich Gebhard, pianist, include the following bookings: Swampscott, Mass., Jan. 12; Jordan Hall, Boston, Jan. 31; soloist with Boston String Quartet, Groton, Mass., Feb. 10; Loeffler's "Pagan Poem," his twenty-seventh and twenty-eighth performances of this work, with the New York Philharmonic Orchestra under Willem Mengelberg in New York, April 2 and 3.

The Chromatic Club presented a fine program of vocal and instrumental music in the Copley-Plaza Hotel on Dec. 2. Frank Watson was the pianist, playing in artistic style MacDowell's "Eroica" Sonata, Paderewski's Nocturne in B Flat and the Wagner-Liszt "Walhalla" Fantasie. Other artists were Mildred Taylor, soprano; Margaret Posselt, violinist, and Luther O. Emerson, tenor. Each performed admirably and received much applause. Accompanists were Alice Mills, Mildred Goodwin and Reginald Boardman.

Alice Balyozian and Doris Walsh, piano pupils of Laura Remick Copp; Marion Bayer, soprano, and Laura Monnier, contralto, pupils of Margaret Gow, appeared at the musicale recently given before a distinguished audience in the Trinity Court studios. Miss Copp's pupils played with intelligence and skill compositions by Gliere, Godowsky, Poldini, Mozart, Amani, Brahms, Bal-four Gardiner, Griffes, MacDowell and Rameau-Leschetzky. Marion Bayer of

the Wellesley Hills Congregational Church quartet, and Laura Monnier, contralto soloist of the Franklin Universalist Church, proved themselves worthwhile vocalists in works by Puccini, Jensen, Borodin, Schindler, McKinney, Cyril Scott, Bassett and Humperdinck. Dorothy Parker played able accompaniments.

Thomas H. Finigan was elected president of the Boston Musicians' Protective Association on Dec. 3. Other officers are Williams A. Barrington-Sargent, vice-president, and Michale DeYeso, George Lee, Lawrence K. Magee, William J. Maloney and Elmer H. Adams, executive board.

Fourteen piano pupils of Blanche Dingley-Mathews were heard in a musicale at Mrs. McClintock's School recently. Mrs. Mathews plans an inspection tour of her western schools during the holiday.

The Boston Music School Settlement gave a pleasing entertainment in Haynes Hall, Franklin Square House, Dec. 2. The program consisted of numbers by children and by students in their early teens. Soloists included Lillian Bernstein, Steve Kisan, Rae Weiss, Debora Finks, Celia Block, Eva Franklin, Jacob Gordon, Frank Profita and Rachel Burns with Evelyn Borofsky as accompanist.

The Priscilla Quartet gave an enjoyable recital in the Heiser Studios, West Somerville, Mass., on Dec. 11 before a large and responsive audience. The quartet is composed of Frieda Elsa Riedle and Eunice Babcock Turesdale,

sopranos; Ruth Sawyer Woodworth, first alto, and Edna Grace Merritt, second alto. W. J. PARKER.

### Isidore Braggiotti's Pupils Give Recital in Boston

BOSTON, Dec. 20.—Isidore Braggiotti's pupils gave a creditable recital in Steinert Hall recently. Those who took part were Frances Burr Mitchell, Celia W. Eames, Pauline S. Machle, Marion Stanley, Ethelyn Burleigh Stubbs, Grace Purinton, Isabel Parkman, Helen Harris, sopranos; Aimee Spurr and Mary Manter, mezzo-sopranos; Charles A. Henry, Roger A. Nye, Henry Lynskey, Leland Gates, tenors; Morris L. Brown, John Sturgis Codman and Harry Marcou, baritones, and Philip Wadsworth, bass. William Ellis Weston played the accompaniments.

### Auburndale Club Sing Holiday Music

BOSTON, Dec. 20.—The Glee and Mandolin Clubs of Lasell Seminary, Auburndale, Mass., broadcast a Christmas concert from the Edison Electric Illumination Company radio station, WEEI, on Dec. 15. Some 100 young women attending the school participated in the program, which was arranged by George Sawyer Dunham, musical director of the seminary. The following were heard in solos: Margaret Anderson, Barbara Cushing, Elizabeth Nowell, Helen Waltz, Constance Ely; Lillie R. Potter, preceptress; Bernice Cunningham, Suzanne Shutts, Luanna Eyer, Martha Birchby, Martha Fish and Elizabeth Shaw.



*Rhys Merigan*  
The Welsh Tencer

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## MILDRED DILLING

Harpist



Photo by Apeda

## on Tour with the DeReszke Singers

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San Antonio Express—Nov. 30, 1924—Mildred Dilling, playing on her golden harp, is certainly one of the most romantic figures of the concert stage.

San Antonio Express—Nov. 27, 1924—A more effective contrast to the singers can scarcely be imagined than Miss Dilling made. The word that suggests itself to use in describing her is golden—golden harp, golden gown and hair, and shimmering golden tones. She presents a study that will linger long as a romantic musical picture. All the iridescent beauties of the harp seem to lie at Miss Dilling's fingertips, and she gives the impression of being almost as much poet and painter as she is a musician.

The Pueblo Chieftain—Dec. 9, 1924—A "toss-up" between Mildred Dilling, the harpist, and the De Reszke singers is what last night's concert turned out to be.

"Le Chanson de Guilloit" played by Miss Dilling proved to be one of the most popular numbers of the evening, bringing forth all the deep vibrant beautiful tones of the harp, as well as the soft lilting musical ones. Miss Dilling looked as if she had stepped down out of a rare old painting.

Denver—The Rocky Mountain News—Dec. 10, 1924—As for the harpist, Miss Mildred Dilling, she eludes comparison.

There were times when the melody seemed to flow from the beautiful instrument and times when it seemed to call out with its own fine, deep voice.

Albany—The Knickerbocker Press—Nov. 14, 1924—The virility of the male voice in ensemble and the delicacy of the harp were contrasted in an enjoyable recital given last night at Chancellor's hall by the De Reszke Singers and Miss Mildred Dilling.

Miss Dilling's harp is a pliable, a responsive and image-conjuring thing in her hands. She played the sparkling "Back Bouree" with something akin to morning sun on a dewy meadow. Her "Fantasie" of Saint-Saens, "Pastorale" of Scarlatti and "Clair de Lune" of Debussy were manifestations of the magic of her fingers touching the strings, and the "Legende" of Renie was a final note of dazzling melody. There were many encores for all of the artists.

Dallas—The Times Herald—Dec. 2, 1924—One of the most brilliant harpists in America. She gave two groups of numbers which the audience enjoyed thoroughly; she was forced to give several encores.

The Dallas Dispatch—Dec. 2, 1924—Mildred Dilling, the harpist, was a distinct joy.

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## CINCINNATI FORCES HAILED BY CHILDREN

First Program for Young  
People Contains Stand-  
ard Music

By Philip Werthner

CINCINNATI, Dec. 20.—The Cincinnati Symphony, with Fritz Reiner conducting, gave its first young people's concert of the season in the Emery on Dec. 16 when the Overture to "Der Freischütz" and music by Tchaikovsky appeared on the program. The violin soloist was Ruth Morris, a pupil of Adolph Hahn, who played Beethoven's "Romance" in musicianly style.

The fourth popular program given by the Cincinnati Symphony on Dec. 14 included the "Vienna Woods" waltzes of Johann Strauss, with incidental zither solos by Carl Wunderle, an innovation which brought an emphatic encore. The "Freischütz" Overture, the March from "Tannhäuser," Sibelius' "Finlandia" and numbers by MacDowell and Grainger were played by Mr. Reiner with his accustomed skill.

A pianist new to Cincinnati appeared in the Hotel Gibson on Dec. 16 in the person of Leff Pouishnoff, who won his audience with brilliant readings of music by Bach-Liszt, Glazounoff, Chopin, Scriabin and himself.

Another visitor has been Geraldine Farrar, giving her version of "Carmen."

## SAMOILOFF ENTERTAINS

Vocal Teacher Honors Mrs. MacFarlane  
and Miss Seckels at Reception

Lazar S. Samoiloff, prominent teacher of singing, gave a reception in honor of Alice Campbell MacFarlane, who endowed the Master School of Musical Arts of California, and Alice Seckels, Pacific Coast manager and also manager of the newly organized school, at his studios on the afternoon of Dec. 14. An interesting musical program was given. Many prominent musicians and persons were present, among whom were:

Walter L. Bogert, Ada Campbell Hussey, Annie Louise David, Cesar Thomson, Milton Schreyer, Harriet Schreyer, Libbie Miller, Mr. and Mrs. John Keith, Elfride Roda Helmut, Louis Helmut, Paola Martucci, Andres de Seguerola, Pierre V. Key, Mr. and Mrs. W. J. Webster, Mr. and Mrs. Edoardo Ferrari-Fontana, Rena Macdonald, L. W. Fehr, Max Jacobs, Bruno Zirato, George De Feo, A. Bagarozzy, Mr. and Mrs. M. Gobert, Mr. and Mrs. Frederick Starr, Mr. and Mrs. Samuel Lifschey, Mischa Leon, Betty Spunt, Lisa Spunt, Kathryn Kerin, Fred S. Child, Isabel Florence Hagood, Gladys Axman, Dr. M. Altschuler, F. O. Perkins, Lazare Saminsky, Mr. and Mrs. W. J. Henderson, Oscar Saenger, Marguerita Sylva, Cecil Arden, Mr. and Mrs. Leopold Auer, Mr. and Mrs. Sigismund Stojowski, Mr. and Mrs. Christiana Kriens, Mr. and Mrs. M. Piastro, Gustav Saenger, Mr. and Mrs. F. W. Riesberg, Dr. H. N. Spade, Mario Chamlee, Frank La Forge, Josef Lhevinne, Alice MacFarlane, Muriel MacFarlane, Ethel Dobson, Marion Brower, L. Miller, Louis Simmions, Ina L. Thursby, Mr. and Mrs. Samuel Gardner, Mr. and Mrs. Emil J. Polak, Parish Williams, Mr. and Mrs. Alexander Savine, Dr. Joseph Rudomin, Dr. and Mrs. Seymour Oppenheimer, Augusta G. Marks, Josef Borisssof, Alma Clayburgh, Charlotte Lund, Mr. and Mrs. Felix Salmond, Curt Taucher, Boris Levenson, B. Shelvin, Mr. and Mrs. George N. Lubarska, Josephine Vila, A. Kostelanetz, H. C. Becker, Mr. and Mrs. J. L. Gottlieb, Victoria Boshko, Annette Boshko, Leone Nesbit, Edward Barondess, John Majeski, Louise G. Niswonger, Joseph Vila, Genevieve Shankland, Naomie Hoffman, Edna May Hamilton, N. Scott, Madeline Hamilton, Alice I. Keshelak, Adele Y. Keshelak, Marie Louise Bennett, Howard St. John, Elizabeth Moran, Katherine Crummey, Mrs. Edmund Marks and M. B. Swaab.

## Pianists Play in Thuel Burnham's Studio

Emmet Janet Ray, Henry Cohen and Russell Wragg were heard in a musicale at the Fifth Avenue Studios of Thuel Burnham, pianist and pedagogue on the evening of Dec. 7. Mr. Cohen played the Mendelssohn Capriccio Brilliant, the

orchestral part being played by Mr. Wragg on a second piano. Miss Ray disclosed finished artistry in MacDowell's "Eroica" Sonata, and Mr. Wragg played his own Ballet, "Pavloviana." The work is one of a set of variations on original themes and proved to be highly interesting. All three artists were given many recalls by a good-sized audience.

## DETROIT APPLAUDS OPERAS AND BALLET

Programs by Orchestra and  
Chorus Features on  
Calendar

By Mabel McDonough Furney

DETROIT, Dec. 20.—The Philadelphia Central Concert Company presented Anna Pavlowa in four performances in Orchestra Hall last week. Capacity audiences were present on each occasion. Mme. Pavlowa has never appeared to better advantage in Detroit. The feature of her season was "Don Quixote."

The San Carlo Opera Company opened a week's engagement on Dec. 14 with "Andrea Chenier," "Traviata," "Aida," "Carmen," "Tales of Hoffmann," "Cavalleria Rusticana" and "Trovatore" were on the list of productions.

The Ypsilanti Normal Choir, under Frederick Alexander, paid its annual visit to Orchestra Hall on Dec. 14, assisting the Detroit Symphony in its Christmas program. The choir sang numbers by Palestrina, Gretchaninoff, Pratorius, Widor and others, reflecting great credit upon its leader. Under the baton of Victor Kolar, the orchestra played a military march by Schubert, Goldmark's "Negro" Rhapsody and two numbers by Rubinstein.

The Detroit Symphony's second concert in the young people's series included an address by Edith M. Rhett. Her subject was "Compositions Influenced by the Nationality of Composers," and the orchestra played illustrative works.

## Cecil Arden a Mezzo-Soprano

Cecil Arden, who has achieved many notable successes on the concert and opera stage since her debut at the Metropolitan several years ago, was inadvertently spoken of in a recent issue as a contralto. Miss Arden is a mezzo-soprano. She has received all her training in this country under A. Buzzipiccia, whose "Carmen's Dream," a fantasy for voice and piano arranged from the principal themes of Bizet's "Carmen," has been a successful feature of her recital programs this season. Miss Arden has lately returned from a tour of the South and West, fulfilling twenty-five engagements. So hearty was her reception that reappearances are being arranged in many of the cities. Following the conclusion of her season at the Metropolitan in the latter part of next month, she will leave for concerts in the West, Ohio, Pennsylvania and other States.

## CLEVELAND EXTENDS HAND TO CONDUCTOR

New Head of Choral Club  
Is Given Ovation at  
His Début

By Florence M. Barhyte

CLEVELAND, Dec. 20.—The Singers' Club gave its first concert of the season on Dec. 11, when J. Van Dyke Miller made his debut as conductor. Mr. Miller's success was instantaneous and he received an ovation. The choristers responded with precision to his baton and the result was some of the finest part-singing heard in this city. A remarkable balance of tone was noticed, and one of the most commendable features was clearness of diction. The program included Arthur Foote's "Bedouin" Song, the "Shadow" March of Daniel Protheroe, Arthur Thayer's "Song of Prince Rupert's Men" and Horatio Parker's "Lamp in the West." Merle Alcock was the contralto soloist, and achieved a well-deserved success. "Voce di Donna" from "Gioconda" was her opening number, and this, like a number of lyrics, was enthusiastically received. The singer was recalled many times and added several encores to her original list.

Arthur W. Quimby gave an interesting organ recital in the Museum of Art, Dec. 10. Marguerite Lewin-Quimby was assisting soloist, giving a fine interpretation of César Franck's "Procession."

The extension section of the Fortnightly Musical Club presented a program of considerable interest in the School of Education recently. Artists appearing were Ethel Bagnall Koelliker, soprano, with Grace Gardner at the piano; Nora Sauerwein, pianist, and Caroline Harter Williams, violinist, with her daughter as accompanist.

## KENOSHA SERIES ATTRACTS

Dusolina Giannini, Renée Chemet and  
Tito Schipa Make Appearances

KENOSHA, WIS., Dec. 20.—In opening the course of artists' concerts here, Dusolina Giannini made her debut in this city and revealed a soprano voice of brilliance and beauty. Considerable dramatic interpretative skill was also manifest, and an ovation from a large audience was the result.

A second concert brought the return of Tito Schipa, tenor of the Chicago Opera, who has a large following among music lovers here. A dozen encores were demanded and given. Mr. Schipa's pianist, Jose Echaniz, was enthusiastically applauded in a group of solo numbers.

Soon after Mr. Schipa's concert came the appearance of Renée Chemet, violinist. The audience was cordial, giving particular attention to the artist's playing of Lalo's "Spanish" Symphony.

WESLEY LA VIOLETTE.

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# American Audiences Demand the Best, Say Recitalists

[Continued from page 3]

sent but they came back when we paused to realize that beauty of expression must always be above and part from political strife. Among the songs which Mme. Schumann Heink sang five years ago and is still featuring on her programs is the "Cry of Rachel," by Mary Turner Salter. She also finds Chadwick still warmly welcomed and constantly adding new admirers.

"In many years of presenting song to the American public," the great singer declares, "I have found that—no matter on what level of musical culture a man or a woman may be—the individual mind turns as instinctively to fine, beautiful music as the flower turns toward the sunlight."

Frieda Hempel, now on her way to America after her recent tour of the British Isles, sent me her answer from England. She says that she has observed a marked change in the concert field during the past few years.

"My standard of programs has been always the same," says Miss Hempel, "but I have seen the polite attention of earlier years give place to enthusiastic appreciation. Classics at first unknown are now familiar friends, and the audiences are loyal to them. A few 'request' programs given during a tour will soon show the status of musical taste. After I have sung several times in a city I often tell the people I will for the next recital sing what they like best. The 'request' program—usually referred to as a 'popular' program—is, almost without exception, the most classical of them all. It will contain Schubert, Schumann, Brahms, Handel, the loveliest of the operatic arias and always Mozart. Again and again 'request' programs have justified my belief that people instinctively wish the best in music, and if they are given the opportunity to hear the best and become familiar with it they will not again be satisfied with less worthy scores."

"I have heard a great deal about 'small town' programs, but to me the idea is absurd. A town that is sufficiently wide awake to present good musicians has a right to be the best program an artist can give. I build my program for people—not for places—because I know that deep down in their hearts people are the same the world over."

"When a modern song writer wishes to make a fortune in a few months he takes one of the old classics or fragments here and there, readjusts the rhythm and accent, jazzes it up a bit—and then orders his Rolls-Royce. But, shatter the old score as he may, subconsciously some of its greatness lingers, rises above its gaudy masquerade—and even above the words set to it! Perhaps there could be no more convincing proof of the irresistible power of great music and the instinctive longing of human beings for it."

John McCormack, who is again delighting his vast following in this country, says that the last few years have washed out the "after the war" bitterness.

"There is no longer any thought of nationality in the minds of concert-goers," Mr. McCormack declares. He cites as an instance of this that one of the most successful numbers on the program which he recently gave in London was a song by Franz Schubert!

In the years in which he has been packing the greatest concert halls of America Mr. McCormack has had many titles given him. To those who go to hear Irish folk-songs he is known as the "singer of Ireland," but I like best the title which a Boston critic gave him: "John McCormack, missionary." For that is what he is, a missionary who has unfolded to men and women of all grades of musical culture the beauties of song.

He builds his programs—but let Mr. McCormack himself tell how it is done:

"The first group of songs which I give, on any program, are songs which I sing to please myself. They represent my musical taste. The second group is made up of art songs, that is to say, fine songs which the public should like and which it will like once they are heard a sufficient number of times to become familiar."

"The third group I give contains the beautiful Irish folk-songs which have survived the ages because of the deathless appeal they make to the hearts of men. When I speak of folk-songs I do not mean ballads, but songs in which

the story remains the same in all ages. The fourth group of songs represents the fine work of modern American and English composers, such numbers as the 'May Day Carol' of Deems Taylor, Chadwick's 'Before the Dawn' and songs by such composers as Arthur Foote, R. Orlando Morgan, Frank Bridge, Haydn Wood, Richard Hageman and Edwin Schneider, my accompanist.

"I believe that true art is universal in its appeal. It is because of this belief that I build my programs as I do, giving something to satisfy the musical taste of those who do not pretend to like everything given them in the name of musical art, something for those of cultured taste and something for the men and women whose love of beauty is untrained but instinctive."

It seems to me that in this statement John McCormack, missionary, lays bare at least one of the secrets of his great success.

Mario Chamlee, whose artistic triumphs with the Metropolitan Opera Company has been a feature of recent seasons, now comes forward to urge a greater number of programs be given in English.

"It is absurd," Mr. Chamlee says, "to expect interest from the average concert-goer in songs he does not understand. In any other country in the world audiences demand that the singers who appear before them give the program, in so far as possible, in the language of the listeners."

"There are, of course, certain of the classics which through long usage are linked indissolubly with the language in which they have been sung for many years. My contention is that these should still be sung in Italian, or French or German, as the case may be, but that more recent numbers should be, whenever there are no insurmountable structural difficulties, given in English in this country. Indeed, they must be if audiences are to receive the musical fare to which they are entitled."

"To the cultured musician it does not matter in what language a song is given, but the great bulk of concert-goers are not technically trained, and it is for this majority I am insisting."

Mr. Chamlee cites "The Old Refrain" of Fritz Kreisler as one of the songs which, appearing about five years ago, has never since lost its appeal to concert-goers.

Arthur Middleton, baritone, tells me that more and more he finds response to the classics, which have been made familiar through many mediums of expression, although audiences are keenly interested in modern composers. Among American composers who are holding their places on Mr. Middleton's programs are Oley Speaks, Walter Damrosch and Sidney Homer. Stewart's "Are You Ready" is having a success, the Handel "Hear Me, Ye Winds and Waves" and the Rossini "Largo al Factotum"—two numbers which his admirers always associate with Mr. Middleton's name—are as eagerly demanded as they were five years ago.

Jeanne Gordon gives it as her opinion that audiences have improved so rapidly in musical appreciation during the last five years that today an artist may sing whatever he or she wishes, no matter how modern the song may be.

"Among my favorite compositions today—favorites of my audiences as well—are Griffes' 'By a Lonely Forest Pathway,' Stanford's 'My Love is a Muleteer' and the 'Bold, Unbiddable Child,' Deems Taylor's 'Rantin', 'Rovin' Robin' and Arthur Hyde's 'Reviens.' Of the arias: the familiar Delibes' 'Les Filles de Cadix' and the 'Carmen' and 'Samson et Dalila' arias. A less well-known but increasingly favored song is 'The Looking Glass' by Walter Damrosch."

"An important factor in the increased musical appreciation which has developed in the last five years has been the phonograph. Record dealers in small communities have sponsored good concerts, primarily perhaps for advertising purposes but with the result of raising musical standards."

"The women's clubs have during the period you speak of studied music through the medium of concerts and lectures as well as individually—reading or theoretical and practical application. Individual forms of study, together with choral singing and ensemble playing

have made it possible for the visiting artist to give the people better and better material. In my opinion, audiences have emerged from wanting to hear what they are told to hear into the freer air, into liking good music because it has grown familiar."

Rosa Ponselle does not feel that in program-making itself there has been such a marked change during the last five years—but the but is important—she does find a greater interest and a quicker response. Miss Ponselle believes that really great music is not wearisome to anyone.

"It is the inadequately-presented number, the not-quite-perfect song, which bores people," she says, and makes them feel that, after all, they do not like music."

Today she is presenting, with minor changes and substitutions, songs by Paisiello, Meyerbeer, Strauss, Hue, Beethoven, Rachmaninoff and—of the English and American composers—Cyril Scott and Frank La Forge.

Helen Stanley says that the most outstanding feature of the 1920 program was the influence which the aftermath of war had on its make-up, the fact that songs by Hugo Wolf, Reger, Strauss, Erich Wolff and Blech were absent, and that even Schubert, Schumann and Brahms were sung sparingly.

"As a result," Mme. Stanley says, "the singer turned to the French and Italian schools, at the same time discovering the song treasures of Spain, Norway, Sweden, Italy and our own America."

"On the programs of five years ago the names met with most often were Sverre Jordan, Backer-Lunde, Eyvind Alnaes, Grieg, Chausson, Hue, Widor, Debussy, Paladilhe, Fourdrain and the big Russian four—Tchaikovsky, Mousorgsky, Rachmaninoff and Rimsky-Korsakoff. John Alden Carpenter with his setting of Rabindranath Tagore was a standard favorite, also the 'Bird of the Wilderness' by Horsman and James Rogers' 'The Star'."

Today we seem to have having another Italian Renaissance. Respighi, Donaudy, Castelnuovo, Falconieri and Rontani are names seen on many programs. Spain is known to us with songs of de Falla, Granados and Albeniz. Schumann, Schubert and Brahms are welcomed back—we could ill afford to be without them. The French school still holds its following, although the tonalities of Debussy, Chausson and Duparc have been tamed by frequent hearing and no longer belong to the music of the future.

"Among American composers I find Charles T. Griffes an enduring favorite. Granville Bantock's songs are also welcomed. Hadley, Rybner, Hageman, Fenner, Woodman, C. V. Stanford, Wintter Watts and Edward Harris are other interesting contributors to the programs of today."

Lucy Gates is another artist who finds quickened appreciation among concert artists, although the programs she gives have not materially changed during the past five years.

Miss Gates tells of a steadily growing interest in the American composer and cites Walter Kramer as one of a group of composers whose work always finds warm appreciation. One of the unique features of Miss Gates' programs are her "mother songs," a group that has found instant response from audiences all over America.

Appended is a series of typical programs:

## Rosa Ponselle

(With Stuart Ross, pianist, assisting.)

Aria—"Selva Opaca" from "William Tell," Rossini

Nina .....Pergolesi

Chi vuol la Zingarella.....Paisiello

Wegenlied .....Strauss

J'ai pleuré en rêve.....Hue

Aria—"Del Sonno" from "L'Africana," Meyerbeer

The Painted Ribbon.....Beethoven

The Soldier's Bride.....Rachmaninoff

Lullaby.....Cyril Scott

Song of the Open.....Frank La Forge

## Ernestine Schumann Heink

(With numbers by Florence Harde-  
man, violinist.)

(a) My Heart ever Faithful.....J. S. Bach

(b) Hellstrahler Tag (recitative and  
aria from "Odysseus").....Max Bruch

(a) Die Junge Nonne.....Franz Schubert

(b) Wohin .....Franz Schubert

(c) Ständchen.....Franz Schubert

(With violin obligato)

(d) Allerseelen.....Richard Strauss

(e) Three Songs from "Dichterliebe," Robert Schumann

1. Im Wunder Schönen Monat Mai

2. Aus meinen tränen spriessen

3. Die Rose, Die Lillie

(f) Frühlingsreigen .....Fleischmann

(a) Allah.....G. W. Chadwick

(b) To a Child.....Edward Collins

(c) Cry of Rachel (by request), Mary Turner Salter

(d) Trees.....Oscar Rasbach

(e) Bolero (by request).....Luigi Arditi

## John McCormack

(a) La bella mano, from "Berenice," Handel

(Piano arrangement by Samuel Endicott)

(b) What overflow of goodness, from "Wer Dank Opfert".....Bach

(a) I tempi assai lantani.....Ottorino Respighi

(b) Contrasto.....Ottorino Respighi

(c) I heard a piper piping.....Arnold Bax

(d) Christ went up into the hills, Richard Hageman

Irish Folk Songs:

(a) The death of Ossian.....Arr. by Stanford

(b) The Leprechaun.....Arr. by Dr. Joyce

(c) Ned of the Hills.....Arr. by Hardebeck

(d) I saw from the beach.....Arr. by Hughes

(a) A Gaelic Rune.....Dr. John F. Larchet

(b) Clorinda.....R. Orlando Morgan

(c) May Day Carol (Essex Folk-Song), Deems Taylor

(d) Before the dawn.....Chadwick

## Louis Graveure

German Songs:

Der Rauch.....Joseph Marx

Mausfallen Spruechlein.....Hugo Wolf

Geduld.....Richard Strauss

Trinklied.....Erich Wolff

Old English Songs:

Westron-Wynde.....Sixteenth Century

Summer is a-coming in.....Twelfth Century

What if a day?.....Fifteenth Century

Flow thou regal, purple stream! Arnold, Seventeenth Century

French Songs:

Nocturne.....Franck

J'ai dit aux étoiles.....Paladilhe

La vague et la cloche.....Duparc

Mai .....Saint-Saëns

English and American Songs:

Pleading.....Elgar

My Menagerie.....Poster

Mary .....Richardson

Five and Twenty Sailormen.....Coleridge

## Mario Chamlee

(With numbers by Ruth Miller.)

Romanza—Lo Schiavo.....Gomez

(a) Vittoria.....Carissimi

(b) Lasciatemi morire.....Monteverde

(c) Adelaide.....Beethoven

(d) Cécile .....Strauss

(a) Songs My Mother Taught Me.....Dvorak

(b) The Old Refrain.....Kreisler

(c) Little Dutch Garden.....Loomis

(d) Dawn .....Curran

Aria: "Flower Song" from "Carmen".....Bizet

Duet: Act 1 from "Madama Butterfly," Puccini

Ruth Miller and Mario Chamlee

## Arthur Middleton

Recitative: "From the Rage of the Tempest"

Aria: "Hear Me, Ye Winds and Waves," Handel

Passing By.....Purcell

The Horn.....Flegler

Der Wanderer.....Schubert

Der Asra.....Rubinstein

Auf Wachtposten.....Hermann

Largo al Factotum, from "The Barber of Seville".....Rossini

Are You Ready?.....Stewart

Uncle Rome.....Homer

How's My Boy.....Homer

Follow Me 'ome.....Bell

The Bellman.....Forsyth

Sylvia .....Speaks

Danny Deever.....Damrosch

## Jeanne Gordon

(a) Les Larmes (from "Werther"), Massenet

(b) Clair de Lune.....Szuic

(c) Les Filles de Cadix.....Delibes

(d) Reviens .....Hyde

Arias: Seguidilla, Habanera, from "Carmen".....Bizet

The Looking Glass (A Ballad), Walter Damrosch

"Queen Bess Was Harry's Daughter" (Words from Kipling)

(a) By a Lonely Forest Pathway, Charles Griffes

(b) My Love Is a Muleteer, Francesco de Noguero

(c) Fanchonette.....Kathleen Blair Clark

(d) Awakening.....Walter Golde

Frances Newsom, soprano, was the assisting artist in the first concert of the season of the Hartford Choral Club, Ralph L. Baldwin, conductor, on the evening of Dec. 5. Her numbers included songs by Handel, Puccini, Saint-Saëns, Spohr, Schindler, Watts, Mozart and others.

Louise Stallings, soprano, and Leslie Hodgson, pianist, were the artists in the second program of the New York Chapter of the Musical Guild at the Livingston Club on a recent afternoon.



## RUSSIAN WORKS ARE GIVEN IN CINCINNATI

### Medtner Is Piano Soloist With Reiner Forces in Two Concerts

By Philip Werthner

CINCINNATI, Dec. 20.—The appearance of Nicholas Medtner as piano soloist and the performance of Stravinsky's "Petrouchka" Suite were features of the fourth pair of concerts given by the Cincinnati Symphony. Each number of the ballet, which was brilliantly interpreted by Fritz Reiner, was indicated by placards. Mr. Medtner, playing his Concerto in masterly manner, was recalled a number of times after its conclusion. "Finlandia" brought the concert to a close.

The Orpheus Club, which has Daniel Summey for its president, sang in the Emery under the intelligent leadership of Prower Symons. Artistic shading was a point to be favorably commented upon in the choir's work. A large audience applauded both the chorus and the soloist, Herbert Gould, bass, who sang the Toreador Song from "Carmen" and shorter numbers.

Jascha Heifetz's violin recital was heard with much approbation in Music Hall, the artist being accompanied by Isidor Achron. Mr. Heifetz's performance was wonderful.

The Cincinnati Symphony gave its third popular program in Music Hall with Frances Paperte, soprano, as soloist. The orchestra played well, as usual. Miss Paperte sang an aria from "The Prodigal Son" of Debussy, and three songs. The "Perpetuum Mobile" of Johann Strauss and Elgar's "Pomp and Circumstance" were among the orchestral numbers, both orchestra and soloist receiving ovations.

Maria Carreras gave a brilliant piano recital in the Cincinnati Conservatory in aid of the Clara Baur fund, which benefits needy students. Numbers by Beethoven, Chopin and Respighi were on her program.

The first concert of the College of Music orchestra, under Adolf Hahn, was given on Dec. 2 to a capacity audience in the Odeon. Assisting performers were Frances Bejach, Amy Hattersley, Celeste Bradley, Uberto Neely, B. Groban and Olive Terry.

"Russian Cathedral and Secular Music" was the topic of a talk given by Blanche Greenland at the Dayton Street Branch Library for the Monday Musical Club on Dec. 1.

Pietro A. Yon gave an organ recital in Witherow high school on Dec. 7. The audience was large. Mr. Yon's playing of a Bach number was especially noteworthy. The "Holy City," by Gaul, was given in the Lincoln Park Baptist Church recently by an augmented choir under David Davis.

The Musicians' Club gave a dinner in the Business Men's Club recently when Frank van der Stucken was guest of honor. Both he and Burnett C. Tuthill, manager of the Cincinnati Conservatory, were elected to membership.

Cesar Saerchinger gave an address in the Conservatory.

The Matinée Musical, of which Mrs. Adolf Hahn is president, gave its first concert of the season on Dec. 10 in the ballroom of the Hotel Sinton, presenting Charles Hackett, tenor. His interpretations were exceedingly musicianly. His accompanist, who also appeared as soloist, was Robert MacDonald.

### BOSTON SYMPHONY HEADS PROVIDENCE CONCERT LIST

Piano Music Included Among Programs Which Bring Forward Local Chorus and Guest Tenor

PROVIDENCE, R. I., Dec. 21.—The second concert of the Boston Symphony series was given in Infantry Hall on Dec. 9. Under the baton of Serge Koussevitzky, the orchestra gave the Overture to Weber's "Oberon" and excerpts from "Tannhäuser," "Götterdämmerung" and "Meistersinger." Alexander Borovsky, pianist, was the soloist, completing the program with Liszt's E Flat Concerto.

Sergei Rachmaninoff gave a piano recital in the Albee Theater on the afternoon of Dec. 7. His program included Liszt's B Minor Sonata, a Chopin ballade and numbers by Strauss-Godowsky and Gluck-Sgambati. In the evening Mr. Rachmaninoff was an auditor at Paul Whiteman's "Experiment in American Jazz" concert in the Albee Theater.

The December meeting of the Chopin Club was held in the ballroom of the Providence-Biltmore Hotel. The chorus sang old French Christmas carols, John B. Archer conducting. Heinrich Gebhard, pianist, was the guest soloist, playing music by Chopin, Liszt and Debussy. Another assisting artist was Beatrice Ball Battey, violinist, accompanied by Bertha Woodward.

Roland Hayes, tenor, sang to a large audience in the Albee Theater on Dec. 14. William Lawrence accompanied in a program of Handel, Mozart, Schubert, Wolf, Rachmaninoff and Negro spirituals. N. BISSELL PETTIS.

### Bill for Education Department is Held Up

WASHINGTON, Dec. 20.—The House Committee on Education has decided to defer action of the Dallinger bill to create a department of education until after the House and Senate have taken action on the legislation recommended by the joint committee on reorganization. This, it is expected, will not be done until late in the session. A. T. M.

### Wilmington Orpheus Club Opens Season

WILMINGTON, DEL., Dec. 20.—The Orpheus Club opened its eighth season with a concert in the Playhouse. Dr. H. Alexander Matthews of Philadelphia conducted and Elizabeth Bonner, contralto, was soloist. Her numbers included songs by Strauss, Schumann, Brahms and Chadwick. The Orpheus

Club gave Burleigh's arrangement of "Deep River," Granville Bantock's "Boot and Saddle" and Grieg's "Land Sighting." In the last-named Frank Ford Palmer, president, sang the baritone solo. THOMAS HILL.

### VANCOUVER PUBLIC GIVES ACCLAIM TO RECITALISTS

Programs of Instrumental and Vocal Music Are Interspersed with Appearance of Dancers

VANCOUVER, B. C., Dec. 20.—Mischa Elman, violinist, was heard in recital recently under the local management of Lily J. Laverock. His program was exceptionally attractive, and he was accorded a cordial welcome. His accompanist was Josef Bonime.

A delightful event was the appearance of Ruth St. Denis and Ted Shawn, with their company of dancers. Diversified programs appealed to large audiences at two performances, given under the management of Elizabeth Douglass. Mrs. Douglass also brought Eva Gauthier, Canadian soprano, who was given an ovation in a brilliant program.

Mieczyslaw Münz, pianist, was guest artist at a concert given by the Men's Musical Club. He was much applauded, as was also the choir, conducted by Bayard Haddock.

The Rhondda Welsh Male Choir concerts were other events of interest. Under the baton of Thomas Morgan, these singers gave fine performances on Dec. 4 and 5. The accompanist was Emlyn Jones, who also played two organ numbers. A. WINNIFRED LEE.

### Missouri Federation Holds Meeting in Kansas City

KANSAS CITY, Mo., Dec. 20.—The meeting of the second district of the Missouri Music Federation, held in the Baltimore Hotel, was attended by ninety-six delegates from Jackson, Platte, Clay, Ray, Carroll, Lafayette, Cass and Johnson counties. Addresses were given by Mrs. Henry N. Ess, Rev. Marion Nelson Waldrip, D.D., Rev. L. M. Birkhead; Abbie L. Snoddy, president of the Missouri Federation of Music Clubs; and Florence M. Woodard, president of the second district; Mrs. W. B. Nickels, Mrs. T. L. Bowles, Mrs. F. E. Murphy, Miss Jessie Crosby, Vesta Towner, Mabelle Glenn, Mrs. E. W. Sloan, Mrs. R. E. Peden and Mrs. Otley Cranston. Lucy K. Peery was State chairman of the junior department. A choral concert in the Central Methodist Episcopal Church concluded the program. BLANCHE LEDERMAN.

### Toledo Symphony Plays Music by Beethoven

TOLEDO, OHIO, Dec. 20.—The most substantial number on the program given by the Toledo Symphony in the Coliseum recently was Beethoven's Fifth Symphony, which was given a splendid reading under the baton of Lewis Clement. The Overture to "Meistersinger" and Tchaikovsky's "Nutteracker" Suite were also well played. The soloist was Raymond Koch, who sang baritone songs excellently. The Orpheus Club, of which Walter Ryder is conductor, was heard recently in a fine program in Scott Auditorium. Vocal solos by John Barnes Wells added to the value of the concert. A large audience, which included many business men and women, gathered in Trinity Church for the Bach organ program given by John Gordon Seely. HELEN MASTERS MORRIS.

### Soprano Sings for New Jersey Club

ORANGE, N. J., Dec. 20.—Jane Miller Flynn, soprano, gave an enjoyable recital before the Woman's Club on the afternoon of Dec. 1. Besides the numbers on the printed program, Mrs. Flynn was recalled for seven encores. Edna Wandling Hickox was the accompanist. Mrs. Flynn is a pupil of Perly Dunn Aldrich of the Curtis Institute, with whom, she has studied for several years.

Jackson Kinsey, baritone, has been engaged by Mortimer C. Wiske, to sing at the Newark Festival on May 4, appearing in a Bach cantata.

Elena Gerhardt, lieder singer, with Betsy Culp at the piano, will give a Chicago recital on Jan. 6, and will be heard in Pittsburgh, Pa., on Jan. 8.

### Boston Accompanist Is Heard in Concert with Many Prominent Singers



Mildred Vinton, Accompanist

BOSTON, Dec. 20.—Mildred Vinton, an accompanist who has been heard with many prominent artists, has recently returned from an extensive tour in Canada as assisting artist to Henry D. Newcombe, and has resumed her activities in New England and New York. Miss Vinton has not only appeared as accompanist for important choral societies, such as the Philharmonic Choir under Frederick Wodell; the People's Choral Union, George Sawyer Dunham, conductor, and in a performance of "Elijah" in Chicago under William Dodd Chenery, but she has been heard on programs with such well known artists as Royal Dadmun, Fred Patton, Jeannette Vreeland, Wellington Smith, Cara Sapin, Giuseppe Interrante, Esther Dale, Carl Webster, Hartridge Whipp, Willard Flint, Dame Helene Murray and many others. Miss Vinton is also an organist of ability and is said to be the only woman ever to have played the organ in Symphony Hall, where she appeared last season with a Boston choral society.

### Marcel Grandjany to Visit Pacific Coast

Marcel Grandjany, harpist, who achieved a fine success in Baltimore on Dec. 3, will undertake an extensive tour of the Pacific Coast in January. Mr. Grandjany played before the Grand Duchess Cyril and her entourage at the home of Mrs. Arthur Curtiss James recently. He was also heard in a private musicale at the home of Lucille Thornton on Dec. 10.

### Edith Moxom-Gray Plays in Summit

SUMMIT, N. J., Dec. 20.—Edith Moxom-Gray, pianist, gave a noteworthy recital at the Kent Place School on Dec. 16, arousing the enthusiasm of the students and teachers by her masterly playing of compositions by Bach, Chopin, Paderewski, Liszt and others. The pianist's comments on her numbers added much to the effect of the recital.

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## PIANIST-CONDUCTORS HONORED BY DETROIT

Ganz and Gabrilowitsch  
in Unique Positions at  
Symphony Concert

By Mabel McDonough Furney

DETROIT, Dec. 20.—Two pianist-conductors divided honors at the Detroit Symphony concerts of Dec. 4 and 5. They were Rudolph Ganz, leader of the St. Louis Symphony, and Ossip Gabrilowitsch, conductor of the Detroit forces. The former, making his first appearance here in a number of years, had the rôle of solo pianist. The latter was in his usual place at the conductor's desk. Mr. Ganz was greeted with abundant cordiality. He played first the C Major Concerto of Beethoven, read with a fine conception of the true classic style, and followed this with the Symphonic Variations of César Franck, which displayed the more brilliant side of his virtuosity. Mr. Ganz was recalled again and again, and finally responded with two encores. Mr. Gabrilowitsch opened the program with Beethoven's Symphony in C Major, giving it a reading that evoked a storm of applause. In contrast to the two Beethoven works was Deems Taylor's Suite, "Through the Looking Glass," heard here for the first time and interpreted with keen humor. The audience liked this music mightily and rewarded the performance with a generous measure of applause.

Victor Kolar and the Detroit Symphony gave a concert in Orchestra Hall on Dec. 7, the soloists being H. Matthias Turton and Marcia Lewis. To Mr. Turton went the honor of arousing much enthusiasm by his organ playing. Miss Lewis sang *Mimi's* aria from "Bohème" and a Mozart aria, winning especial praise for the latter. Mr. Kolar presented for the first time in Detroit an "American" Rhapsody by Gustave Strube and Strauss' "Cagliostro" Waltz. Three Brahms dances completed the program. Standing room was at a premium on Dec. 8 when the Philharmonic-Central Concert Company presented John McCormack in recital. Of encores there were plenty, and the concert went into history as another McCormack triumph. Edwin Schneider was the pianist and Lauri Kennedy played the cello.

The Orpheus Club gave one of the best concerts in its career recently. There was perhaps less of popular appeal, but each number was designed to display some especial quality and the whole was a musically achievement. Many new members have been added to the personnel. Charles Frederic Morse, conductor, chose for his program Rachmaninoff's "Glorious Forever," "Lo, How a Rose E'er Blooming" by Praetorius and "Now Let Every Tongue Adore Thee" by Bach. Four Schumann songs lent variety. These were followed by an unusual composition by Salzedo, "Four Choruses in Old Sonata Form." Carlos Salzedo appeared as harp soloist, playing works by Couperin, Corelli, Haydn, Bach, Rameau and himself with great artistry, with a wealth of tone and an amazing technic.

Eduard Werner opened his orchestral program on Dec. 7 with excerpts from "Madama Butterfly" as a tribute to the memory of Puccini. He followed this number with Saint-Saëns' "Marche Militaire," the "Caucasian Sketches" by Ippolitoff-Ivanoff, Herbert's "Air de Ballet" and a Wagnerian overture. Stephan Kozakevitch, baritone, sang the "Two Grenadiers" and the "Volga Boatmen's Song."

Georgette La Motte Returns for Extensive Tour of West

Georgette La Motte, young American pianist, accompanied by her mother, Anna Marx La Motte, will arrive in New York on Dec. 20, on the Leviathan. Miss La Motte has recently been heard at a number of private musicales in Paris, at one of which she was presented to the

Infanta Eulalie of Spain. Miss La Motte leaves New York almost immediately for Pawhuska, Okla., her native town, where she will spend her first Christmas in three years with her family, before leaving for a three months' tour of the West.

### FREE CONCERT ATTRACTS

Rochester Symphony Gives First Program in Annual Series

ROCHESTER, N. Y., Dec. 20.—The Rochester Symphony, Ludwig Schenck, conductor, gave the first of its three yearly concerts in Convention Hall recently. The concert was free, as is the custom with this organization, and the audience was cordial. The orchestra played Mozart's Symphony No. 3, in D, with spirit and excellent taste. Other numbers were Gluck's Overture to "Alceste," Berlioz' "Dance of the Sprites" and "Rakoczy" March. The soloist was Florence Crosby Cooke, contralto, who sang an aria from Tchaikovsky's "Jeanne d'Arc" with orchestra and a group of songs. Her accompanist was Charles H. Sharp. Mrs. Cooke's warm tones were much liked by the audience and she was recalled a number of times.

Marcel Dupré, organist, was heard in Kilbourn Hall in a concert of the Eastman School of Music chamber music series. The hall was well filled and the audience was appreciative. Mr. Dupré's program was that of a virtuoso and included one of his own compositions, the "Passion" Symphony.

The San Carlo Opera Company has given a series of excellent performances in the Lyceum Theater. "Lucia," "Carmen," "Madama Butterfly" and "Trova-tore" comprised this repertoire. The standard of performance was high and many beautiful voices were heard. Audiences at all productions were large and very enthusiastic. MARY ERTZ WILL.

### TORONTO GIVES OPERETTA

Brailowsky Makes Début—New Symphony and Elsie Hiott Heard

TORONTO, Dec. 20.—A deep impression was made by Alexander Brailowsky in his début piano recital in Massey Hall recently. His program, of wide range, concluded with a brilliant reading of Liszt's Sixth Hungarian Rhapsody.

Beethoven's Seventh Symphony was the outstanding item on the last twilight program given by the New Symphony under Luigi Von Kunits. The soloist was Arthur Blight, who sang "Largo al factotum" from the "Barber of Seville" cleverly.

The Canadian Operatic Company, an organization of resident musicians, gave "Florodora" for a week recently in the Princess Theater. This was the first appearance of the company this season. Reginald Stewart conducted, and George Stewart was stage director. The production was of a high order. The cast included Mme. Fern Fillion, Ruth Cross, Rupert Lucas, Constance Stewart, Richard Curry and Ralph Spackman.

An attractive song recital was given by Elsie Hiott, Toronto contralto, in Forester Hall on Dec. 3. She was assisted by Alberto Guerrero, pianist, and Ferdinand Fillion, violinist.

W. J. BRYANS.

Roderick White Plays in Home City

Roderick White, violinist, has concluded a series of concerts in his native State of Michigan. One of his most important engagements was in his home city, Grand Rapids, where he gave a joint recital with Alberto Salvi, harpist, for the benefit of the May Free Bed Guild. His playing won the applause of a large audience in a program that included Lalo's "Symphonie Espagnole" and works by Shepherd, Rimsky-Korsakoff, Wieniawski and others. Ferdinand Warner was at the piano. It was Mr. White's first appearance in Grand Rapids in two years.

Toti Dal Monte, coloratura soprano, will be soloist with the New York Symphony on Jan. 1 and 2.

## Louise Taylor of Chicago Opera Sees Obstacles in Path of American Singers

CHICAGO, Dec. 20.—The American voice student must face a difficult situation, according to Louise Taylor of the Chicago Civic Opera, who began her training in this country, continued it in Italy and made her first operatic success in South America.

"The vocal student ought to sing only with his teacher in the beginning," says Miss Taylor. "He ought to sing two hours a day under the personal supervision of an authority. For four and a half years, two hours a day, I sang in Italy only with my teacher. Of course, my lessons cost me the equivalent of only \$50 a month. And I readily acknowledge that with American teachers forced by rent and living expenses to ask a very large fee for an hour's lesson, there is a decided problem to meet if the student is to have this intensive training."

"There is something wrong with the American system in general, and I should not be willing to blame it entirely on the voice teacher, although there are some bluffers in every country, I have learned. I was very agreeably surprised to find what can be done in American studios in the example of Helen Freund, who made such a successful début in 'Werther.' She has a sweet, lovely voice, and it was trained right here in Chicago, she tells me."

A second problem the young singer must face, according to Miss Taylor, is that of finding the proper time to make a début. She herself made hers too early. Having played the violin in concert when fourteen, she studied voice in America as a recreation, spending an allowance granted by her father in learning to sing popular songs for her own pleasure. After more serious study in Italy she made her début, and after singing six months lost her voice.

No teacher in Milan would accept her. Finally she went to Edoardo Castellano, who was the first tenor to sing in Massenet's "Manon" in Italy. He later went to Brazil, where he met his death, and Miss Taylor then went to Manlio Bagnoli, whose son, Gaetano, was for a year a conductor at the Metropolitan Opera. Under these teachers she recovered the use of her voice. She attracted the attention of Ricordi, under whose patronage she made her début in Florence as *Margherita* in "Mefistofele." She was unusually successful in this opera, and her first engagement led to many others.

At the outbreak of the war Miss Taylor returned to New York, and here she accepted the first of what was to prove a series of engagements in South America, where so few American singers have proved popular. Touring with the



Underwood & Underwood  
Louise Taylor

Bracale and with other forces, she had a conspicuous welcome in practically every South American country, and appeared with such singers as Tito Schipa, Gabriella Besanzoni, Giuseppe Danise, Tina Paggi, Maria Barrientos, Virgilio Lazzaro, Hippolito Lazzaro, Flora Perini, José Palet and Antonio Nicolich. Her rôles included all the leading dramatic-lyric parts in the contemporary repertoire. In an emergency she once learned and sang five new operas from the Monday to the Saturday of a single week.

Another difficulty for the American singer, says Miss Taylor, is the paucity of opportunities for a hearing in our vast country. She favors the European system of taking advantage of small opera houses, where young singers may have creditable chances to learn their art and where good music is understood by the patrons. Miss Taylor has been fortunate in winning a place in one of the country's two large opera houses, however. Returning to America in 1923, she sang guest performances with the San Carlo Opera for two seasons, and is now a member of the Auditorium forces.

Vera Poppe Plays in Waterloo, Iowa

WATERLOO, IOWA, Dec. 20.—Vera Poppe, cellist, appeared on Dec. 12 at the concert arranged by Harry Culbertson in his East High Course, replacing Irene Pavloska, mezzo-soprano, whose was prevented by illness from giving her scheduled program. Miss Poppe was welcomed by a friendly audience.

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## Piano and Violin Recitals Among Chief Events of Chicago's Calendar

CHICAGO, Dec. 20.—Concert features have included piano recitals by Elly Ney, George Liebling and Leff Pouishnoff and Willy Burmester's violin recital, said to be his first appearance in this city.

### Elly Ney Returns

Elly Ney, playing in the Studebaker Theater on Dec. 14, gave the first recital in which she has been heard here since her early successes several seasons ago. She played sonatas by Brahms and Beethoven, a group of Chopin works and other compositions. The impression was renewed that she possesses a true and sympathetic musical nature. It seemed that liberties were taken with certain details, but the essential quality of her art is greatness.

### George Liebling Heard

George Liebling's first Chicago recital, given on Dec. 18 in Kimball Hall, was attended by one of the most enthusiastic audiences of the season. Mr. Liebling listed Beethoven's "Waldstein" Sonata, a group by Chopin and other items, including his own difficult Octave Study. Brilliance seemed the essential quality of his musical thought and of his performance. To gain it a phenomenal technic and careful tone production were fused into a sweeping performance.

### Leff Pouishnoff Plays

Leff Pouishnoff made himself known to Chicagoans in Kimball Hall on Dec. 19, playing Glazounoff's Sonata and other interesting music. His command of the keyboard was sure and his interpretative style impressed a cordial audience with its originality, its authority and its variety. His own compositions, "Quand Il Pleut" and "Petite Valse," are written in an enjoyable salon style.

### Burmester Applauded

Willy Burmester played in the Studebaker Theater on Dec. 16 before the Chicago Woman's Aid. Brahms' Sonata in A and Mendelssohn's Concerto were major items on an interesting list. Marion Lychenheim collaborated at the piano. Mr. Burmester played with expressive tone of outstanding beauty and refinement, especially in music of emotional appeal, and in swift movements attained phenomenal speed, although attention to details seemed somewhat cramped.

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### Opera Stars in Concert

Rosa Raisa, soprano, and Alexander Kipnis, bass, of the Chicago Opera, and Mordechai Herschman, tenor, sang in concert at the Auditorium recently. A huge audience was present.

### Mendelssohn Club Acclaimed

The Mendelssohn Club gave its first performance of the season in Orchestra Hall on Dec. 18 under Harrison M. Wild. The men sang with a full and vigorous tone and great spirit. John Barnes Wells, the guest, sang with a pleasant tenor voice and splendid diction and style.

### Rubin Davis Appears

Rubin Davis, a young Chicago violinist of excellent attainments, included on his program in the Playhouse a concerto by Tor Aulin, a sonata by Senaille, Spalding's "Etchings" and shorter compositions of diverse nature. He was assisted by José Echaniz, accompanist. Mr. Davis played with facility and gave remarkably vigorous, mature and convincing interpretations.

### Ignacy Dygas in Recital

Ignacy Dygas, tenor of the Warsaw Opera, was heard in concert at the Grand recently. His voice is vibrant and fresh and his dramatic style in arias from Italian and Polish operas was striking. A large audience heard him with great

## In Chicago Studios

Chicago, Dec. 20.

### CHICAGO MUSICAL COLLEGE

The regular student concerts given in the Central Theater will be omitted during the holiday season, to be resumed on Jan. 4. Marshall Sosson of the violin classes was so successful in his recent St. Paul concert that he has been re-engaged for a recital later this season. Clarence Eddy played in recital at the University Church of Christ on Dec. 11. Olive Brenard and Shirley Krane gave a joint recital in Lyon & Healy Hall on Dec. 13.

### BUSH CONSERVATORY

Harold Triggs, formerly pupil in the piano department, has been awarded a Juilliard scholarship in New York. Virginia Zimmer sang at the Edgewater Beach Hotel on Dec. 18 and before the Allerton Club today. Edith Schneider is choirmaster and soprano soloist of the Bethel Methodist Episcopal Church.

### RUDOLPH REUTER STUDIO

The third lecture-recital was devoted to a discussion of Brahms as a romanticist, differentiated from Liszt, Wagner and Bruckner through "kind and meddling friends." Excerpts from Brahms' works for piano, voice and orchestra were used as illustrations.

### Arnold Volpe Leads Kansas City Players in Initial Concert

KANSAS CITY, Mo., Dec. 20.—The orchestra of the Kansas City Conservatory, Arnold Volpe, conductor, gave its first concert in the Ivanhoe Auditorium on the afternoon of Dec. 14. The organization of seventy players made a creditable showing, disclosing the results of painstaking and careful training. The program included Beethoven's Symphony, No. 6, and Massenet's "Neapolitan" Scenes. The large audience was given the opportunity to hear two solo-

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pleasure. Casimir Obecnny played piano solos and accompaniments excellently.

### Jack Baus Gives Concert

Jack Baus, a Chicago youth, gave a violin recital in Kimball Hall, showing a promising grasp of virtuoso technic and style. He was exceedingly popular with a large audience.

### Marmein Dancers Seen

The Marmein Dancers made their first local appearance in the Blackstone Theater in a program of "drama-dances." Their most interesting accomplishment is the telling of a story through action and speech. Costumes and settings were lavish.

### Paulist Choir Sings

The Paulist Choristers were heard in the first of their season's concerts in Orchestra Hall under the able leadership of Leroy Wetzel. This concert was one of the most interesting events of the season. The choir is exceedingly well balanced. Music by Palestrina had a conspicuous place on the program.

### Chicago Quartet Hailed

The Chicago String Quartet played in the Cordon Club with a fine tone and genuine musical feeling. Debussy's G Minor Quartet and other music was played with sincerity.

### Allen Spencer Gives Program

Allen Spencer, member of the piano faculty of the American Conservatory, gave his annual piano recital in Kimball Hall on Dec. 15. Beethoven's Sonata, Op. 10, No. 3, groups by Brahms and by Chopin were played with this admirable musician's well-known care, skill and taste.

ists, Carl Zimmerman, pianist, and Helen Swan, soprano, and gave both them and the conductor liberal applause.

### Waterloo Will Hold Spring Festival

WATERLOO, IOWA, Dec. 22.—Alben Scholin, director of the Sunday Concert Series, is arranging a spring festival to be held for three days in April. Soloists will include Edward Kurtz, violinist; Adolbert Hugueler, pianist; Louise Winter, soprano; Frederica Downing, contralto; Wilbom Roferson, tenor, and Joel Lay, baritone. George W. Sampson, Jr., will be the organist and Janet Little the accompanist. The first concert of the Sunday series was given recently in the First Methodist Episcopal Church. Six soloists and a choir of forty members gave Nevin's "Incarnation."

BELLE CALDWELL.

## HOLIDAY OBSERVED BY CHICAGO FORCES

### Palmgren Novelty Heard in Light Program Under Stock's Baton

By Eugene Stinson

CHICAGO, Dec. 20.—The Chicago Symphony's program for subscription concerts on Dec. 12 and 13 named Enrico Tramonti, harpist, as soloist. This member of Frederick Stock's organization has frequently been heard at the Christmas season. While the concert series now pauses for a recess in the week preceding Christmas, due to a policy inaugurated last year, the recent program observed, in large measure, the lighter taste which is always noticed in Chicago during the holiday season. Widor's Chorale and Variations for harp and orchestra, and Busoni's "Berceuse Elégiaque" were indeed the only sober items on the list. Beethoven's Eighth Symphony, a novelty in Palmgren's four Symphonic Pictures, "From Finland," and Casella's "Italia" Rhapsody completed the program.

Mr. Tramonti played the Chorale and Variations with that impeccable workmanship and that delicacy, yet virility, of taste which have long assured him local distinction. He was cordially received at both hearings of the program.

Mr. Stock conducted the Symphony with what seemed to be even more than his customary zeal in establishing both the purity of Beethoven's formalism and the sprightliness of his spirit. The performance ranks as one of the most perfect of the season. Palmgren's light and enjoyable work immediately won the interest of the two subscription audiences. It has warm and well-depicted moods, and a fine orchestral texture. Busoni's "Berceuse" had not been played for thirteen seasons, but impressed one with its freshness, its heroic sincerity and the beauty with which it had been imagined and written. These works and the familiar "Italia" were flawlessly performed.

### Frieda Hempel Spends Holidays at Resort in Switzerland

Frieda Hempel is spending the holidays at St. Moritz, Switzerland, following her tour of the British Isles. Immediately after the New Year she will go to Paris for a short stay and will sail for America on the Berengaria on Jan. 6.



## FRIEDA STOLL

SOPRANO

Frieda Stoll, a young coloratura soprano, has a presence which predisposes her hearers to pleasure, and a voice of valuable clearness and ease.—Eugene Stinson, *Chicago Daily Journal*, October 26, 1923.

Frieda Stoll has a coloratura voice of wide range and ample volume, always mounting well to the pitch. Her runs were accurate and she seemed sure of herself.—Karleton Hackett, *Chicago Evening Post*, October 26, 1923.

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## Universality of Truth Is Artistic Conviction of Florence Trumbull



Florence Trumbull, Pianist

CHICAGO, Dec. 20.—"All great people have the truth," according to Florence Trumbull, pianist. "They present it in the various ways in which, according to their own individual natures, they see it. But it is always the truth."

Miss Trumbull, born in America, has spent much of her life in Europe. After study under Frederick Grant Gleason she went to Leopold Godowsky, who was not then interested in teaching and who advised her to study with Leschetitzky. In the latter's studios, after six weeks under Frau Bree, she received instruction from the master himself. Two years later she became his assistant, a position she held for over nine years.

In this association with one of the most prominent of European musical figures Miss Trumbull became acquainted with many celebrated persons, with many types of technical workmanship and with many modes of thought.

"It has been my fortune," she says, "to find something valuable in every earnest person I have met. Often, when ideas seemed most obstinately opposed to mine, I have discovered the reason and good in them and have added the fruit of this discovery to a store of valuable experiences."

In substantiation of her claim that there is unity of thought among great men and women the world over, Miss Trumbull cites some striking instances.

"Leschetitzky," she says, "taught me definite and exact rules for the performance of certain musical patterns. 'There are these rules for melody,' he would say, 'and these for interpretation. There are rules for the ascending scale and for the descending scale. The strong beat requires this mechanical attention; the long note must be played in such a manner,' and so on."

"Many years later I met Emmanuel Moor at Mont Pellerin. Josef Hofmann had the adjoining cottage. Pablo Casals, who admires Moor tremendously, was a frequent visitor. José Eturbi, the Portuguese pianist, played there, and from him, by the way, I learned much, for he plays Albeniz in a remarkably skillful way. Imagine my surprise, when discussing Moor's musical ideas, to find he voiced the identical rules Leschetitzky

had laid down for playing certain sorts of notes and runs. Leschetitzky and Jacques Dalcroze taught the same rhythmic truths. There are other instances of similarity in the thoughts and discoveries of great musicians who have lived apart from each other."

Miss Trumbull takes special satisfaction in the recent American successes of Alexander Brailowsky, who, in his youth, she taught for Leschetitzky. Mr. Brailowsky's sister Sina seemed to both Leschetitzky and her parents the more gifted child, she says. Miss Trumbull, however, immediately recognized Alexander's talent and showed him the way to technical readjustment of his gifts. Leschetitzky was delighted with the progress he made. Mr. Brailowsky continued his study with Miss Trumbull after both she and the Brailowsky family left Vienna.

## Operas of the Week in Chicago

[Continued from page 1]

gilio Lazzari's performance as *Archibaldo* is one of the most towering impersonations to be seen upon the Auditorium stage, and he was at his best. Elizabeth Kerr, Maria Claessens and José Mojica were applauded in smaller parts. The performance was one of the most finished of the season, although it remained on a somewhat lower level of intensity in the second act than on some previous occasions. Giorgio Polacco conducted.

### "Le Jongleur" Returns

The Sunday matinée of "Le Jongleur" brought back to the repertoire one of the company's most distinctive and beautiful items. Miss Garden's portrayal of the faithful and mystic youth is one of the most serene, the most delicate and touching of operatic achievements. She was in exceptionally fine voice, sang with great freshness and spirit, and acted with the most sustained art. Edouard Cotreuil, as *Boniface*, brings to the rôle a remarkably happy imagination and an unflinching skill. In the Legend of the Sage Brush he reached a high point of achievement. He was heartily received. Alexander Kipnis was the *Prior*, José Mojica, *Désiré Deffrère*, William Beck, and Antonio Nicolich added fine impersonations to the cast. Giorgio Polacco conducted.

The repetition of "Tosca" on Dec. 17 was one of the best performances of the season. Claudia Muzio made her sole appearance of the week and sang brilliantly. Her art had again that polish of style and that dramatic impetuosity which have made her so striking a *Tosca* in the eyes of her admirers, and her acting was vivid in mood and detail. After the second act she was recalled many times by an excited audience. Alfred Picaver repeated his admirable impersonation of *Cavaradossi*, in which he distinguished himself earlier this season. Georges Baklanoff was added to the cast as a new *Scarpia*. Vittorio Trevisan was a fourth unsurpassable contributor to the excellence of the performance. His *Sacristan* is the masterpiece in his long catalog of finished impersonations. Another notable source of strength in current presentations of "Tosca" has been the *Angelotti* of Antonio Nicolich, who not only sings beautifully but has a pronounced talent for acting. Gladys Swarthout was once more the pleasing *Shepherd* in the third act. Roberto Moranzoni conducted with telling effect.

The "Thais" performance of Dec. 18 found Miss Garden in an exceptionally brilliant mood, and the repetition proceeded most effectively under the baton of Mr. Moranzoni. Mr. Mojica was the *Nicias*, and Joseph Schwarz brought to the part of *Athanael* all the dignity and the vocal beauty of which he is capable. Miss Swarthout and Lucie Westen were interesting as *Myrtale* and *Crobyle*. Alexander Kipnis was the *Palemon*. The ballet danced very well.

A repetition of "Aida" was given before the large Monday night audience of Dec. 15. Rosa Raisa had the title rôle, and Charles Marshall was an im-

## American Conservatory Pupil Scores as Piano Soloist with Stock's Forces

CHICAGO, Dec. 20.—The American Conservatory, according to President John J. Hattstaedt, feels it has an unusual justification of its educational policy in the recent success of Joseph Brinkman as soloist with the Chicago Symphony. Mr. Brinkman was chosen for an appearance with Frederick Stock's forces in a competition in which Nicholas Medtner, the Russian pianist and composer, was the judge. The entrants were four young piano students chosen at earlier contests sponsored by the Society of American Musicians. Mr. Brinkman appeared as soloist in the orchestra's subscription concerts of Dec. 5 and 6, playing Liszt's Hungarian Fantasy.

"The appearance of a young Chicago pianist as soloist with the orchestra is one of the most important events in musical Chicago of many seasons," said Mr. Hattstaedt. "Mr. Stock and the Society of American Musicians have done an excellent work in giving this impetus to the young Chicago student's study and ambition."

"Likewise, the American Conservatory takes natural pride in Mr. Brinkman's remarkable success. The cordiality of both his audiences was extreme. The notices Mr. Brinkman received in the press were of unanimous and superlative approval. It seemed generally felt that such enthusiasm had not prevailed at an orchestral concert in a very long time. Mr. Brinkman has great native talent, the ability to work hard, and, I feel justified in adding, he has had six years of admirable training in the American Conservatory, the last three of which were given by Henriot Lévy. We feel that his success, based upon the wise use of his own gifts and of his training, is as splendid a vindication of our



Joseph Brinkman, Pianist

educational progressiveness as could be had by any institution."

Mr. Brinkman expressed himself as grateful for the experience of meeting Chicago's most critical audiences under such favorable circumstances. Although he had been active in the city's recital field for some time, his appearance with the Chicago Symphony was actually his professional debut. Previously he had been tempted to abandon piano-playing in favor of composition. The enthusiastic recognition of his taste, technical facility, musicianship, poetry and fire have given him a new incentive to work.

"I thought when I got those appearances off my chest," said the youth with a smile, "I would take a good rest. But I find I am back at work harder than ever."

### Illinois Studies Bill Authorizing Municipal Bands

CHICAGO, Dec. 20.—The Municipal Band Bill, authorizing municipalities to levy a yearly tax not exceeding two mills on the dollar for the support of bands, is under consideration by the State Government. This measure would also provide that a petition signed by five per cent of the voters be required to carry the law into local effect. Such a law has already been passed by other States.

### Theodora Sturkow Ryder Gives Recital in Windsor, Ont.

WINDSOR, ONT., Dec. 20.—Theodora Sturkow Ryder gave a piano recital here recently, showing an attractive style, enthusiasm for her work and spontaneity. Her skill impressed a large audience as unique, and her interpretations were marked by originality and force.

### May Korb Gives Recital in Newark

NEWARK, N. J., Dec. 22.—A large audience greeted May Korb, soprano, when she gave a recital in Wallace Hall. Miss Korb charmed by her command of a lyric style, with her delicate phrasing and her fluent coloratura. There was much applause and the singer had to add several numbers to the stated program. PHILIP GORDON.

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## SAN FRANCISCO LIST GIVEN HOLIDAY TONE

### Christmas Music and Two Novelties Are Peaks of Programs

By Charles A. Quitow

SAN FRANCISCO, Dec. 20.—The San Francisco Symphony under Alfred Hertz played Respighi's "Gnomides" at the regular pair of concerts on Dec. 12 and 14, evoking titters from many in the audience. Sundry passages for bassoon and clarinet were rendered with a fidelity almost too painstaking. The indiscretions of these instruments did not, however, detract attention from the manifest beauties of the work, which had not been previously heard here. Beethoven's "Pastoral" Symphony was given a delightful reading, and Muri Silba, pianist, created an excellent impression in Chopin's E Minor Concerto.

The Loring Club, under Wallace Sabin, gave the second concert of its forty-eighth season in Scottish Rite Auditorium on Dec. 16. The program was largely devoted to Christmas music. Juanita Tennyson was the vocal soloist. W. F. Laraja conducted an assisting group of eight players on string instruments and Ben S. Moore, pianist.

At a concert given for the benefit of the scholarship fund of the San Francisco Conservatory in the ballroom of the Fairmont Hotel on Dec. 10 Ada Clement, assisted by May Mukle, 'cellist; Edouard Deru, violinist; Emil Hahl, viola player, and Mary Pasmore, violinist, gave a first local hearing of Ernest

Bloch's Quintet. A Concertino by the resident composer, Albert Elkus, based on a theme by Ariosti, was played by May Mukle and Miss Clement, and the latter was heard in technically facile and delicately shaded readings of music by Chopin and Schumann.

An audience of great size demanded encores of Isa Kremer when she appeared in the Scottish Rite Auditorium on Dec. 12 under the management of the Elwyn Bureau. Russian, Italian, American, German, British and French songs of a characteristic flavor made up the bulk of the program. Leon Rosenbloom, pianist, contributed works of Liszt, Rachmaninoff and Chopin.

Selby C. Oppenheimer presented Sophie Braslau in concert in the Columbia Theater on Dec. 14. The contralto rewarded her admirers with a rich program, including works of Beethoven, Schubert, Moussorgsky, Arensky, Stravinsky, Rubinstein, Kreisler, Gibbs, Forsyth, Barnett and Josten. Louise Lindner was the accompanist.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers won an enthusiastic welcome when they opened their week's engagement in the Curran Theater, under the management of Selby C. Oppenheimer, on Dec. 15. The program was generous in length, delightfully varied and spectacular. Seven "music visualizations," six divertissements, a Spanish Gipsy scene and an Algerian "dance drama" in two scenes left the large audience asking for more.

Rena Lazalle, head of the vocal department of the San Francisco Conservatory, gave a lecture on "Vocal Technique" in the Conservatory auditorium on Dec. 15.

### PALO ALTO HAILS GUESTS

#### May Mukle and Choral Club Heard in Concerts

PALO ALTO, CAL., Dec. 20.—A recital by May Mukle, 'cellist, in Stanford Memorial Church, on Dec. 7 was an event of especial interest. The accompanist was Warren D. Allen. Stanford University organist. This concert took the place of the usual Sunday afternoon organ recital and engaged the attention of many music lovers. A program of eleven numbers was played with great finesse.

Choral numbers by the Palo Alto Morris Club, with solos by Charles F. Bulotti, San Francisco tenor, who was accompanied by Uda Waldrop, organist of the San Francisco Civic Auditorium, made up the program presented on Dec. 9 in the First Methodist Church. The Morris Club, under Warren D. Allen, sang with precision and fine shading. Mrs. Charles Moser was at the piano. A capacity audience heartily applauded the program.

CHESTER WING BARKER.

#### Des Moines Applauds Piano and Organ Recitals

DES MOINES, IOWA, Dec. 22.—Leo Ornstein, pianist, made his first Des Moines appearance recently in the Hoyt Sherman Auditorium, under the auspices of the Fortnightly Musical Club. The next afternoon, in the same auditorium, the

Women's Club presented Richard Byk, Polish pianist, who made his first public appearance in America. Clarence Eddy gave a recital recently on the University Church organ. Arcule Sheasby, violinist, and Lenore Mudge, pianist, of the Drake Conservatory faculty, gave a sonata recital in the University Auditorium. HOLMES COWPER.

### ARTISTS VISIT SAN DIEGO

#### Los Angeles Symphony and Sophie Braslau Give Concerts

SAN DIEGO, CAL., Dec. 20.—For the second time this season, concertgoers have delighted in the playing of the Los Angeles Symphony under Walter Henry Rothwell. The program included Tchaikovsky's "Pathetic" Symphony, Massenet's "Scènes Népouitaines" and John Alden Carpenter's "Adventures in a Perambulator." The last number was heard here for the first time.

Sophie Braslau, contralto, gave an artist's concert in the Amphion Club series and was very well received. She was accompanied by Louise Lindner.

"Sweethearts" by Victor Herbert was given by the San Diego Conservatory under Otto Jeancon. The cast did splendid work and the production was successful in every detail. W. F. REYER.

#### De Pachmann to Visit West Coast

The countrywide desire to hear Vladimir de Pachmann, now making his farewell tour of America, is indicated by

the fact that between Oct. 6 and Dec. 19 Mr. de Pachmann filled a total of thirty-two concert engagements in the East, South and in Canada. His appearance at the Metropolitan Opera House on Sunday evening, Dec. 14, marked his first performance in New York as soloist with orchestra. Shortly after the holidays Mr. de Pachmann will leave for a tour of Texas and the Pacific Coast.

### SAN FRANCISCO SYMPHONY BEGINS BERKELEY SERIES

#### California Music League Gives Second Concert with May Mukle as Assisting Solo Performer

BERKELEY, CAL., Dec. 20.—For its first fall concert in Harmon Gymnasium, the San Francisco Symphony offered Tchaikovsky's Fifth Symphony; the Introduction to Act 3 of "Meistersinger" and Deems Taylor's Suite "Through the Looking Glass." The Symphony was given an admirable reading, and the Wagner number was played with the authority Alfred Hertz always shows in such music. For Deems Taylor's Suite, Mr. Hertz had a young child read the poem preceding each number. An interesting feature of this series was the prize offered by the University Music and Drama Committee to Berkeley high school students for the best essay on music. Edna Bowman won this with "The Influence of Good Music on Community Life." Five other contestants received season tickets to the series.

The second concert of the California Music League was held in Harmon Gymnasium with Modeste Alloo conducting and May Mukle, 'cellist, assisting. The program comprised works by Lalo, César Franck, Saint-Saëns and Delibes. "La Jeunesse d'Hercule" and the "Sylvia" ballet music were best played. Miss Mukle's lovely tone and sure bowing were enjoyed in Saint-Saëns' A Minor Concerto. MRS. ORLEY SEE.

### SAN JOSE AIDS CHARITY.

#### Local Company Gives Operetta—"Rose Maiden" Is Sung

SAN JOSE, CAL., Dec. 20.—"Tom Jones" was played for three nights in the Victory Theater by a local cast under Dr. Charles M. Richards for the benefit of the Elks' "empty stocking fund." The production was highly commendable. Hannah Coykendall, soprano, as Sophia; Bess Richards as Honora; William Pengilly in the part of Tom Jones and Charles W. Kemling as Benjamin Partridge sustained their rôles in a creditable manner. The Elks' Concert Orchestra, assisted by Marian Atkinson, pianist, and Alice Dillon, harpist, played under the baton of Dr. Richards.

A recent performance of the "Rose Maiden" was given under the auspices of the Chamber of Commerce by a community chorus and orchestra under Le Roy Brant. Assisting were Mrs. Lester Cowger, soprano; Eva Salter Mosher, contralto; Amos Williams, tenor, and Charles Hanson, baritone. The concert was given in the State Teachers' College.

#### Phradie Wells Makes Boston Début at Athletic Society's Concert

BOSTON, Dec. 20.—The Boston Athletic Association commenced its winter musical season in the Gymnasium on Dec. 14 before a highly appreciative audience. Vannini's Symphony Ensemble, Augusto Vannini, conductor, contributed excellent instrumental numbers. Phradie Wells, soprano of the Metropolitan Opera, making her Boston début, disclosed a clear voice of wide range, which she used with intelligence. She sang, with orchestral accompaniment, arias from "Cavalleria Rusticana" and "Le Cid," and songs with Alfred De Voto at the piano. Orchestral numbers included the Overture to "Euryanthe," and music by Grainger, Coleridge-Taylor and Albeniz.

#### Josiah Zuro Leads Sunday Symphony Society in First Free Concert

The Sunday Symphony Society, Inc., gave the first concert of the season in the George M. Cohan Theater on Dec. 21. Josiah Zuro led his players in an inspiring performance of Schumann's Fourth Symphony, and works by Rimsky-Korsakoff and Cherubini. Frances Newsom, soprano, sang Mozart's "Alleluia" and a song by Spohr. Dr. John Hayner Holmes was the speaker. The house was filled to capacity and was very demonstrative. The next free concert will be given on Jan. 4.

## NEW HAVEN GREET SOKOLOFF'S FORCES

### Yale Glee Club Assists Local Orchestra in Second Program

By Arthur Troostwyk

NEW HAVEN, CONN., Dec. 20.—The Cleveland Symphony's annual concert was given on Sunday afternoon in Woolsey Hall before the largest audience yet attracted at one of these events. Nikolai Sokoloff conducted. The first performance here of Arthur Shepherd's "Overture to a Drama" was a number of especial interest, and fine readings were also given of Brahms' First Symphony and music by Vincent d'Indy and Enesco.

The second concert of the season by the New Haven Symphony was given in Woolsey Hall under David Stanley Smith, with the Yale University Glee Club assisting. The program contained the Overture to "Cosi fan tutte," César Franck's Symphony in D Minor, the "Wand of Youth" by Elgar, Saint-Saëns' "Rouet d'Omphale" and a first performance here of Horatio Parker's ballad for male chorus, "The Leap of Roushan Beg." This last-named work was capably conducted by Marshall Bartholomew. Incidental tenor solos were sung with beauty of tone by Charles Kullman, Jr. A large audience derived much pleasure from the concert.

Piano recitals by Sergei Rachmaninoff and Arthur Whiting have been events of importance. The former played before an audience of large proportions in the Shubert Theater, and Mr. Whiting was heard in the second of five programs arranged for presentation in Sprague Memorial Hall. The third of a series of five concerts under the auspices of the Yale School of Music was given by Roland Hayes, tenor, in Woolsey Hall. William Lawrence was at the piano.

Members of the St. Ambrose Music Club presented their December program in Center Church House with success. Two annual programs of Christmas carols were given under the auspices of Phi Beta Kappa Society in Battell Chapel. The first concert, for members of the university, was repeated for New Haven citizens.

Ruth Rodgers, soprano, will give a recital in Syracuse, N. Y., this month and will sing in Providence, R. I., on Dec. 28.

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## More Chamber Music Wanted in America

[Continued from page 9]

stood, develops into the prejudice already mentioned. An audience for chamber music has to be educated; and, therefore, it is logical to assume that the interest which an audience displays in chamber music is a thermometer of its musical taste and intelligence. No other factor on the small town concert list affords that lasting impression which a well-presented chamber music program can create. But at this stage let us also state that the presentation of many chamber works, especially to the unprepared audiences, has not always been made interesting enough to make converts.

Some chamber music concerts have scared audiences away from chamber music and prejudiced them against the composer. This prejudice has been somewhat provoked; but the lingering of such feeling and the exclusion or reduction of chamber music concerts should not be the result of it. The party guilty of excluding chamber music from the audiences of smaller communities is taking away the pillars of the lofty temple of music, depriving the inexperienced public of the most nourishing musical food.

Should the factors which control the bookings of concerts insist upon engaging mainly soloists or orchestras, a very one-sided exposition of music literature will result, regardless of the merit of the performers. It is sad to say that the mercenary spirit, which pervades the booking side of concerts, is concerned in engaging names with big drawing power. The programs presented at such concerts often result in the sad exposition of shallow literature played for the galleries. The listener goes away with the satisfaction of having listened to such and such a name, and this is about all that is going to linger.

### What Chamber Music Offers

Let us compare this with what a chamber music concert has to offer. The masters of music created their best in this field. The founder of chamber music writing, Haydn, poured the very essence of his genius into his quartets; in fact, many of his works are more modern in their sense, considering the century in which they were written, than many present day composers can conceive. Any of the famous Haydn quartets is bound to make an excellent impression if properly presented.

Mozart traveled to towering heights in his chamber music works; and I hold the personal opinion that nowhere can one find among his compositions a more enchanting beauty and depth than in his G Minor String Quintet. His chamber music works are the greatest achievements which the human brain could conceive and express through music.

The famous three periods of Beethoven's life can be nowhere so easily traced as in his chamber music works. Without these, the literature of music would be incomplete. Schubert has made himself immortal if with nothing else than his chamber music works, which are not very well known as yet at large. Schumann has expressed his most beautiful thought in his chamber music, and, in the case of Brahms, one can know him best by his chamber music, in which

he expressed the very depth of his genius more than anywhere else.

The more recent composers have enriched quartet literature with their masterworks, and it is interesting to note that these composers have usually written their best works in the realm of chamber music. An audience reared and nourished on such works will develop into the healthiest of all music audiences. No other music has the same result.

The same contention may be advanced in the field of teaching. A student relying solely upon the literature of his instrument will be a one-sided musician. During the years of his study he will pursue the traits which will lead him eventually into the secrets of his instrument and its mastery; his teacher will be mostly occupied in imparting the best and perhaps the quickest methods to bring him into the realm of this mastery. This course of studies is the "cage" into which every music student is forced, and the only way the student can fly out of this "cage" is on the learning of ensemble. This learning begins with orchestra playing, the more manifold the better.

But soon he will find out that his conception of ensemble playing is dominated by the conductor, to whom all manifestations of personality and individual conception must be subordinated. A departure into the field of chamber music will bring out of him the most valuable side of his talent.

### Improvements Are Indicated

The widest variety of instrumental combinations are found in chamber music. In playing these works he will gain experience and knowledge which no teacher or any other factor can impart to him. The opportunities which are afforded to the music student for playing chamber music are much too few, and here we can make no comparison with European training. But there are noteworthy improvements achieved in many schools, and at least the preparation of students in many schools and colleges for the works to be performed during the course of concerts is a sure sign that the realization of these shortcomings is under way.

Laudable efforts of individuals to bring the audience and the student nearer to the products of chamber music are a sign that the true situation is understood and its weakness realized and in most cases successfully overcome. Although the native composer has not produced works of lasting character, his efforts compel attention. The number of organizations scattered throughout the states is a sure indication of interest awakened. The successful visit of European organizations is an indication that an international exchange will soon take place.

Then there is the wonderful activity of chamber music associations and clubs throughout the country which specialize in such activities, often arranging competitions and encouraging the writing of chamber music works.

These facts are all pointing toward a marvelous growth which should soon reach the same stage of development as music in general. To active musicians who present chamber music to audiences throughout the United States, it is a revelation to note with what eagerness the public, which in most cases is in no way prepared to comprehend the works, is receiving these concerts. With a little more time, the solution of some of the problems, and the propagation of more chamber music activity, this country should prove to be the Mecca of chamber music just as it has proved to be the Mecca for other branches of music.

The optimism of the writer is grounded on actual experience of many years, which has shown him a great growth and given him the assurance that time and effort are not wasted, and, if not wholly comprehended, at least the unmistakable signs of a thorough appreciation of chamber music will be fruit of the unselfish effort which every chamber musician has to exercise on the thorny path of his career.

## Coordination of Mind and Body the Cardinal Principle in Voice Training



Photo © F. de Guelbre

Frantz Proschowsky

THE human voice is our only natural musical instrument, and while it is true that pure vocalism is art in one of its supreme forms, it is achieved only by the exercise of natural functions of the body assisted by the mind. Such coordination and cooperation of mind and body constitute the cardinal principle of vocal training.

Some writers lay great stress on the physical side of voice culture, going to extremes of technicality in demonstrating their theories; others go as far in the opposite direction and deny the importance of the tone-producing organism and apparently believe that if we "think" a tone, we may produce it.

The truth is to be found between these two extremes. Both aspects of the matter are important and, properly related, make up what we have called the cardinal principle, which leads to the best results, and results are what we all strive for. From results we are able to test the value of vocal instruction, and there is no other test. A singer who produces beautiful tones without effort, either apparent or real, has employed the true "method," which is Nature's method. That is the beginning and the end of singing. The details rest with the teacher and pupil in equal shares of responsibility.

First of those details comes a working knowledge of the vocal organs. This is easily obtained when presented to the student in plain terms. The importance of this knowledge becomes apparent as soon as the mental side of singing is called into play. It is through the sense of hearing that every singer must learn to detect imperfect tone. Hence the singer's ear must be trained to that end. But the detection and realization of imperfect tone will be of little avail to the singer who is ignorant of the cause of the error and cannot trace its origin. Here the mind must be the guide to correction, and the theories of the "tone-thinkers" are seen to have a bearing on the problem. But the corrective process

involves both mind and body and when their powers are united correction ensues and declares itself to the physical and mental hearing. The expression "mental hearing" is used to denote the subtle mental sense, that responds to physical manifestations and acts directly upon the judgment. There is a distinction between this mental sense and the physical "feeling" of a tone which is readily understood when the mind has begun to function in coordination with the body.

About fourteen years ago, an instrument was invented by me, known as the autolaryngoscope, a development of Doctor Flator's device, by means of which it is possible to obtain a perfect reflection of what is happening in the vocal area. This instrument is not intended as a means of teaching the art of singing, and I expressly disclaim any such purpose for it; but it does enable the observer to see the actual operation of the vocal cords and to make intelligent use of his direct knowledge so gained. Its use has no bearing on the principle of cause and effect other than to demonstrate both to the eye of the student, as a collateral aid to the ear. Manuel Garcia, who devised the first laryngoscope, never changed his principle of teaching as a result of its disclosures, which only verified those principles. The autolaryngoscope gives the student a concrete knowledge in place of an abstract theory, and it is valuable for that purpose.

It is possible to lay too great stress on what is loosely called "voice-placing," "breath-control" and other familiar and equally vague terms. They represent artificial methods where natural laws should be invoked. The ability to gain the effects which are sought by all teachers and singers and which are instantly recognized when they are produced, are attainable by simple and natural means which require no technical and meaningless terms.

Begin the study of singing on the firm foundation of intelligence applied to the simple problem of cause and effect, calling to your aid the coordinated powers of both mind and body. Do not learn, or if you have learned them, forget such shadowy expressions as "voice-placement," "breath-control," "method," etc. The terminology of tone-production might well begin and end with the words, cause and effect, and a thorough understanding of all these two words imply will place the student on the right road to success. Whether or not he reaches the ultimate goal depends upon many other considerations, all highly important, and which are distinct from the matter of tone-production.

The vocal art comprises much more than the mere emission of tone associated with words; and it is in the cultivation of the intellectual phase of singing that so many singers fail. Here we see the victims of the exclusively "physical" school, and again it is demonstrated that both mind and body must cooperate to produce the real singer. The subject of interpretation is so largely involved in this phase of study that it would better be treated in a separate article.

FRANTZ PROSCHOWSKY.

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## Puccini Aided Jeritza to Make Costume For Première of "Il Tabarro" in Vienna

(Continued from page 6)

went into raptures when Puccini kissed the beautiful singer, at the end of the performance before the curtain. After the curtain had dropped the prima donna suddenly fainted away, exhausted from the hard work at the rehearsals and the excitement of the première; and then Puccini could not do enough to show his anxiety and interest.

\* \* \*

THE composer had the idea of taking Jeritza with him to Italy for a tour in "Bohème," "Tosca," "Butterfly" and the "Girl," but the plans could not be realized. One reason was that Mme. Jeritza never had sung *Butterfly* before. The singer declared that the excitement of the second act when *Butterfly* appeared with her child was too much for her nerves. Later, however, the Japanese heroine became one of her most celebrated rôles.

Puccini was disconsolate when told in Vienna in 1919 that Mme. Jeritza would not be able to sing in his *Tryptich* because she had gone to London for a short leave of absence. He sent the artist one telegram after another, and finally she decided to return to sing the rôle of the woman in "Il Tabarro." She had four days for study. Puccini worked at the piano with her; there were two brief stage rehearsals under Wilhelm von Wymetal, who is now at the Metropolitan, and Mme. Jeritza scored one of her most memorable successes.

The great artist was deeply touched when, on the night preceding the première, Puccini and von Wymetal aided her in finishing her costume. The red handkerchief had been given to her by Puccini, but none of the blouses shown to him met with his approval. He in-

sisted upon a white blouse with red rings sewed on it in Apache style. So Puccini and von Wymetal cut out the red rings and Mme. Jeritza sewed them on.

Puccini was fond of calling Jeritza his "co-worker." He was most grateful to her for having found one of her most admired scenes in "Tosca." The maestro had always insisted that "vissi d'arte" was no common aria but part of the dramatic proceedings in an exciting act. Still he never found an effective way of emphasizing his meaning. Then at one of the rehearsals Mme. Jeritza fell to the ground, exhausted from the preceding scenes with *Scarpia*. The cue for the aria was given and the artist started singing from her position on the floor. Puccini interrupted her with an enthusiastic "Brava, brava, cara Jeritza! You've found just what I had in mind. The problem is solved."

\* \* \*

WE loved and revered Giacomo Puccini, the great composer and lovable man. I was deeply touched (and I know the majority will share my feelings) when I read in the Italian newspapers the beautiful words placed over the main entrance to the imposing Cathedral of Milan, where the last rites took place:

Tears and Prayers

For the Soul of

GIACOMO PUCCINI

Who Ascended from the Glory of the Earth

To the Glory of Heaven

### Syracuse University Announces Master Class Series in the Spring

SYRACUSE, N. Y., Dec. 20.—The College of Fine Arts of Syracuse University has just concluded its first series of master classes, which proved so successful that a second course has been announced by Dean H. L. Butler, beginning March 2. Tina Lerner, in whose classes thirty-seven pianists were enrolled, will repeat the six weeks' course of study and will also give six historical lecture-recitals. Vladimir Shavitch, conductor of the Syracuse Symphony, has had seven local band and orchestral leaders in his classes and will begin a ten weeks' course on March 2. Forty-six singers and teachers were enrolled in Oscar Seagle's classes. A series of recitals in the Middle West makes it impossible for Mr. Seagle to accept Dean Butler's invitation to continue his association at the school in the spring.

### Lima Holds Music Contest

LIMA, OHIO, Dec. 20.—A contest was held at the last Eisteddfod meeting, in which Sibyl Evans won the prize for her contralto solo and Dale Gillen of Van Wert for his bass solo. The remaining winners were citizens of Gomer, including a ladies' chorus, Margaret Jones, conductor; Mabel Williams, soprano solo; Gwynne Watkins, solo for girls; Mrs. E. S. Jones and Mrs. Daniel Morgan, soprano and alto duet; T. W. Williams, tenor solo, and E. S. Jones and W. O. Roberts, tenor and bass duet. The judge was W. J. Davis of Cleveland. The new concert grand piano, purchased recently for Central High School, was dedicated with an impressive program on Dec. 2, provided by the Boys' Glee Club, Frances Julia Meily, Susan Key, Ruth Pratt, Richard Wallace, Margaret Gregg, Aileen Scott, Luther Spayde, Harry Kleinberger, Violet Lewis and the Lima Symphony, Charles Curtiss, conductor. H. EUGENE HALL.

### Syracuse Conductor Granted Leave to Fulfill Engagements Abroad

SYRACUSE, N. Y., Dec. 20.—Vladimir Shavitch, conductor of the Syracuse Symphony, has been granted a leave of absence for the month of January, to allow him to fulfill several engagements abroad, including an appearance as guest conductor of the London Symphony.

### Montclair Orchestra Is Appreciated

MONTCLAIR, N. J., Dec. 20.—The Montclair Orchestra, numbering thirty-five players, gave the first concert of its third season under Philip James in the

high school auditorium, with Carolyn Beebe and Creighton Allen as soloists. The program was attractive, comprising Corelli's Concerto Grosso Op. 6, No. 11; a theme and variations for strings and flute by James D. Craven, given its first performance; Bach's Concerto in C for two pianos; first performance in America of Prokofiev's Overture on Yiddish Themes; and Saint-Saëns' "Carnival of the Animals."

PHILIP GORDON.

### "MESSIAH" AS MEMORIAL

#### Rochester Festival Chorus Honors Memory of Late Conductor

ROCHESTER, N. Y., Dec. 20.—The Festival Chorus was heard on Dec. 11 in the Eastman Theater in "Messiah" under Howard Hanson. The Eastman Theater Orchestra played and the soloists were Lula Gates Bootes, soprano; Mrs. C. A. Howland, contralto; Alfred Young, tenor, and Howard Hitz, bass. The two latter singers are from the Eastman School, and carried their parts ably. Mrs. Bootes and Mrs. Howland are Rochester singers and sang excellently. Mr. Hanson's conducting was authoritative and the chorus members put their best effort into the concert as a fitting tribute to the memory of their late conductor, Oscar Gareissen.

The Tuesday Musicales presented an unusually attractive program recently in Kilbourn Hall. Those who took part were Marguerite Castelanos Taggart and Minerva Campbell, sopranos; Ernestine Klinzing and Dorothy Gillette Scott, pianists, and Aura Chapin Ray, accompanist. Mme. Taggart sang French folk-songs with artistry. Miss Klinzing and Mrs. Scott were heard in two-piano numbers. Their interpretations were colorful. Miss Campbell's modern French songs were gracefully sung. The audience was cordial. MARY ERTZ WILL.

#### Wilmington Children and Adults Applaud Cleveland Symphony

WILMINGTON, DEL., Dec. 20.—Concerts by the Cleveland Symphony for children and adults made Dec. 10 a red-letter date. Both programs were given in the Playhouse, that for children in the afternoon, and the adults' concert in the evening. Arthur Shepherd conducted the former, and Nikolai Sokoloff the latter. Beethoven's Fifth Symphony was on Mr. Sokoloff's program, with Debussy's "Afternoon of a Faun," Wagnerian excerpts and Sibelius' "Finlandia." Each number was admirably played. The children's program, for which the auditors had been prepared in their schools, was suitable to the occasion and was enlivened by questions about the instruments asked from the platform. One hundred boys from the Ferris Industrial School attended as guests of a city merchant.

THOMAS HILL.

#### President Accepts Copy of March Bearing His Name

WASHINGTON, Dec. 20.—Receiving Jean Pozzi of Steubenville, Ohio, at the White House, President Coolidge accepted a copy of Mr. Pozzi's "President Coolidge March," which is dedicated to the Chief Executive. The interview was arranged by Representative Murphy of Ohio.

## Arthur Shattuck Lists Palmgren Concerto for First New York Hearing



Arthur Shattuck, Pianist

Arthur Shattuck, American pianist, who has been playing with success in Paris and other cities of Europe, returned to America on Dec. 21 for a series of engagements. His first appearance will be in a New York concert in Aeolian Hall on the evening of Jan. 4, when he will have the assistance of the New York Philharmonic, under Ernest Schelling, and Guy Maier and Lee Pattison, with whom he will play Bach's Triple Concerto for Piano. The occasion will also mark the first New York hearing of Selim Palmgren's concerto, "The River," a work which Mr. Shattuck has already played with the Philadelphia Orchestra and the Chicago and Minneapolis Symphonies. Other numbers on the program will be by Mozart, Arthur Bliss and Edward Burlingame Hill.

#### Cleveland Institute Offers Prize for Federation Contest

PITTSBURGH, Dec. 20.—Four scholarships offered by musical institutes in connection with the biennial contest of the National Federation of Music Clubs to be held in Portland, Ore., in June were recently announced. To this list has now been added a similar prize offered by the Cleveland Institute of Music.

#### Pontiac Hears Programs by Clarence Eddy and Detroit Orpheus Club

PONTIAC, MICH., Dec. 20.—Clarence Eddy, organist, recently gave a recital in the Central Methodist Episcopal Church under the auspices of the League of Catholic Women. Another recent concert in the same building was given by the Orpheus Club of Detroit, conducted by Charles Frederic Morse.

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## SAN FRANCISCO TO START ON OPERA HOUSE

Ground for Big Building to Be Broken in Spring of 1925

By Charles A. Quitzow

SAN FRANCISCO, Dec. 20.—Ground will be broken for construction of the San Francisco War Memorial Opera House and Art Museum next spring and the buildings will be ready for use within two years, according to plans of the War Memorial Committee, headed by John S. Drum. Transfer of a considerable portion of the additional land necessary to the project has been effected, and it is expected that early purchase of the remainder will be consummated without difficulty. Completion of the Opera House has been anticipated for some time as necessary to the progress of the San Francisco Opera and Symphony organizations.

Selby C. Oppenheimer presented Mischa Elman in a well-attended concert in the Columbia Theater on Dec. 7. The violinist's technical skill and beauty of tone were displayed at their best in Nardini's Sonata in D. Vieuxtemps' Concerto in A, a Haydn minuet, the D Flat Nocturne of Chopin arranged by Wilhelmj and Ernest Bloch's "Nigun." Encores were urgently demanded and freely given. Josef Bonime was the accompanist.

Walter Ferner, 'cellist of the San Francisco Symphony, was soloist at the

popular concert given under Alfred Hertz in the Curran Theater. He played Max Bruch's "Kol Nidrei" and responded to persistent recalls with an unaccompanied etude by Bernhard Cossman. Mr. Hertz offered a novelty in Leo Sowerby's version of the "Irish Washerwoman." Schubert's Symphony in B Minor, Beethoven's "Lenore" Overture and a group of lighter numbers were also heard.

Eva Gauthier appeared under the management of the Elwyn Bureau in the Scottish Rite Auditorium in a program entitled "From Java to Jazz." The Chamber Music Society played a number of the accompaniments. The program was delightfully unhackneyed, and applause was copious.

Two young pianists new to San Francisco were heard in the Fairmont Hotel ballroom recently. Mieczyslaw Munz, appearing under the management of Alice Seckels, quickly established himself in local esteem as an artist to be reckoned with. His program consisted largely of familiar numbers—the C Minor Organ Toccata of Bach arranged by Busoni, Beethoven's "Moonlight" sonata, numbers by Chopin, Debussy's "Cathedral Engloutie" and Dohnanyi's paraphrase of the "Naila" Ballet by Delibes. Margaret Tilly, presented by the Elwyn Bureau, made an excellent impression with a program consisting of Bach's C Minor Fantasia, Beethoven's "Appassionata" Sonata, and Chopin works. Miss Tilly broke away from the beaten path, however, with three new "Mouvements Perpetuels" by Poulenc. She will reside in San Francisco.

man's Choral Club recently sang Negro spirituals and jubilee songs, under the auspices of the Wednesday Morning Choral Club. A violin recital was given by Mary Louise Gale, violinist, accompanied by Harriet MacDonald.

E. A. T.

## LOS ANGELES BOWS TO VISITING ARTISTS

Münz, Sophie Braslau and Cecilia Hansen Heard in Brisk Concert Week

By Bruno David Ussher

LOS ANGELES, Dec. 20. (By Airmail).—Concert activities and rainfall are not unlike in Los Angeles. It may pour steadily for twenty-four hours this time of the year and then umbrellas again sink below par. Mieczyslaw Munz, the Polish pianist, and Sophie Braslau, American contralto, followed each other. Next week others are coming for four concerts in four days.

Both Mr. Münz and Miss Braslau, presented by L. E. Behymer, had good houses. Mr. Münz was heard for the first time. Of the classics, his Bach interpretation will be remembered longest. Like Miss Braslau he had to give at least ten encores. Sophie Braslau commands a decided following here. Barring her Italian and Schubert songs, the program was largely light. She was in excellent voice. Her climax came in the vocalise from Rachmaninoff's "Cry of Russia."

As a memorial to Gabriel Fauré, the French master's Piano Quartet in G minor was given by Mme. Julia Bal de Zuniga, with Sylvain Noack, violin; Emil Ferir, viola, and Ilya Bronson, 'cello. It is an early work and lacks deep appeal. Fauré here is tuneful, often folk-wise, and, except in the first movement, never moving. With Henry Svedrofsky, violin, the "Italian Serenade," by Hugo Wolf, and Josef Suk's bright B Flat Quartet, Op. 11, were presented. The fantastic Scherzo March of the second movement would lend itself effectively for string orchestra.

Cecilia Hansen's supreme violin art in the Tchaikovsky concerto with the Philharmonic Orchestra was a musical sensation of the week. She made the usually boring virtuosity of the concerto interesting. Mozart's G Minor Symphony (No. 550), by small orchestra, the Gluck Overture, "Iphigenia in Aulis" and "Don Juan," by Richard Strauss, were Walter Henry Rothwell's contributions to the program. Special mention must be made of the fine oboe work of Henri de Busscher in the Strauss tone poem.

The Los Angeles Music League will in future be the name of the Los Angeles Music Federation, which includes practically every important musical organization of the county. This "federation" is planning a music festival for 1926.

## MANY RECITALISTS APPEAR IN SEATTLE

Week Brings Interesting Ensemble and Solo Programs

By David Scheetz Craig

SEATTLE, Dec. 20.—Moriz Rosenthal, pianist, presented in recital by the Elwyn Concert Bureau under the local management of Marjorie Cowan in Plymouth Church recently, played with a brilliance and vigor that was maintained throughout an exacting program.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers appeared before a capacity audience in the Masonic Temple recently. Another interesting event was a concert given by the Amphion Society under Graham Morgan. David's cantata for men's voices, "The Desert," and piano solos by Gertrude Huntley Green were features of the program. Mischa Elman gave a successful violin recital the same day, with Josef Bonime as his accompanist. Gertrude Huntley Green made her third appearance in Seattle within a month in the Plymouth Church under the management of the Palmerton-Mendel Music Bureau. She introduced numbers by Medtner.

The annual winter concert of the Verein Arion, under L. W. Rotter, was given on Dec. 7 in Douglas Hall. The men sang music by Goldmark, Schubert, Abt and Otto, and were assisted by Vesta Muth, pianist; Mrs. John McCormack, soprano, and Carl Arnold, tenor. Charles M. Courboin, organist, reappeared in Plymouth Church on Dec. 7, playing to a capacity audience.

The Spargur String Quartet opened its series of four concerts on Dec. 9 in Plymouth Church, playing quartets by Haydn and Dvorak in a thoroughly artistic manner. Members are John Spargur, Albany Ritchie, E. Hellier Collins and George Kirchner. The Ladies' Lyric Club, conducted by Graham Morgan, gave its winter concert the same day in the First Presbyterian Church. Walter H. Nash, organist and member of the Cornish School faculty, was heard in recital on Dec. 10 in the Swedish Baptist Church, assisted by Lois Holt Brown, soprano.

## Denver Civic Orchestra Scores Success

DENVER, Dec. 20.—The Denver Civic Orchestra, under the leadership of Horace Tureman, recently gave its second concert of the season with 100 musicians participating. In Beethoven's Symphony in C Minor, the orchestra achieved a high artistic level, which it maintained throughout the program. Music by Smetana, Liadoff and Wagner completed the orchestral list. John A. Patton, baritone, was the soloist, giving "Vision Fugitive" from "Hérodiade" effectively.

J. C. WILCOX.

## TEXANS ARE APPLAUDED

San Antonio Enthusiastic Over Pianists and Composers

SAN ANTONIO, TEX., Dec. 20.—Olga Samaroff, pianist, who was born at Fort Sam Houston, Tex., played before a capacity audience in the Gunter Hotel ballroom recently under the local management of Pauline J. Rex. The utmost enthusiasm was aroused for her playing of a program which represented many styles, including numbers by Beethoven, Chopin, Mendelssohn, Debussy, Juon, Liszt, Bach and Brahms.

ThurLOW Lieurance, composer and pianist, and Edna Woolley Lieurance, soprano, received a cordial welcome when they gave a program of dramatized songs of the North American Indians in the auditorium of Our Lady of the Lake College. Among new compositions were excerpts from Mr. Lieurance's Indian opera, "Winona and Shabotha." Hubert E. Small assisted with flute solos and demonstrations of Indian flutes. A large audience was present.

A program of songs by the San Antonio composer, Oscar J. Fox, given recently in Grace Hall, University of Texas, Austin, with the composer at the piano, was enthusiastically received. "November," "Love Song," "Her Portrait," "Entreaty," "Adoration," "Night Song" and "The Brookside" were sung by Margaret Irby McCabe, soprano, of San Antonio. Cowboy songs from the collection of John A. Lomax included "A Home on the Range," "Greer County," "The Cowboy's Lament" and "The Old Chisholm Trail," sung by Eugene Barrow, bass-baritone, of Austin.

GENEVIEVE M. TUCKER.

## ACTIVITIES IN PORTLAND

Oregon Audiences Respond to Art of Musicians and Dancers

PORTLAND, ORE., Dec. 20.—Ruth St. Denis, Ted Shawn and the Denishawn Dancers, accompanied by an instrumental quartet under Louis Horst, gave two programs in the Auditorium on Dec. 6. The beauty of the solo and ensemble numbers stirred the audience to prolonged applause. W. T. Pangle was local manager.

Mischa Elman, violinist, played under the direction of the Elwyn Concert Bureau on Dec. 4 in the Auditorium. His impeccable technique and shading elicited rounds of applause, and five encores were demanded. Joseph Bonime accompanied.

Mrs. Edward MacDowell received an ovation when she appeared in a lecture and piano recital before a large assembly in the Woman's Club, under the auspices of the MacDowell Club, recently.

JOCELYN FOULKES.

Visiting Stars Welcomed in Kansas City, Mo.

KANSAS CITY, MO., Dec. 20.—Josef Lhevinne, pianist, received a cordial welcome when he gave the second concert of the Fritschy series in the Shubert Theater. Louise Homer was the third Fritschy artist, giving four groups of representative songs, accompanied by Ruth Emerson. Members of the Kansas City Musical Club, of which Mme. Homer is an honorary member, were hostesses at a reception held after the concert. N. De Rubertis and the Little Symphony gave a program of Weber and Wagner for charity workers. Mrs. Allen Taylor, soprano, and Mrs. Howard Austin, contralto, were cordially received as soloists.

BLANCHE LEDERMAN.

Dallas Hears Opera and Concerts

DALLAS, TEX., Dec. 20.—Gilbert and Sullivan's "Pinafore" was recently presented by Earle D. Behrends' opera class in the City Hall Auditorium, under the auspices of the United States Daughters of 1812, for the benefit of the soldiers' monument fund. Concerts have included programs by the De Reszke Singers, with Mildred Dilling, harpist, and ThurLOW Lieurance and Edna Woolley, in Indian and art songs, assisted by George Tack, flautist. Portia Washington Pitt-

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# New Music Includes Five Harp Preludes by Carlos Salzedo

By SYDNEY DALTON



INSTRUMENTAL numbers, for harpists, pianists, organists and violinists are particularly prominent in the new music of the week. Carlos Salzedo, whose transcriptions for harp have been reviewed from time to time in these columns, is the composer of Five Preludes of a modern tendency. An English composer, Herbert Howells, contributes an unusually good sonata for violin and piano, and a western composer, Charles H. Marsh, donates four organ pieces that are out of the ordinary. Some songs, choral works and readings complete a well varied budget from the active presses of the publishers.

Five Preludes for the Harp by Carlos Salzedo

Carlos Salzedo plays and composes for the harp with equal facility. In the past, votaries of the instrument have

welcomed a number of excellent transcriptions of standard works from his pen. Now there come to hand Five Preludes for Harp Alone (Composers' Music Corporation) that are an indication of Mr. Salzedo's originality as a composer. Separately they are entitled "Quietude," "Iridescence," "Introspection," "Whirlwind" and "Lamentation." In these five pieces he uses the particular idiom of the harp to express some colorful and imaginative ideas. "Quietude," for example, is written in practically a single line of melody yet it conveys an impression of considerable depth. "Iridescence" is flashing and delicate. "Introspection," with its melody below an accompanying five-note motive, leading into a shower of glissandos at the end, is particularly striking. The fourth number is all that its title implies, and the set is brought to a close with a "Lamentation" that is rebellious rather than submissive.

Mr. Salzedo is a modernist with Latin leanings. His music is delicate and impressionable in mood, and when it is vigorous the emotional predominates rather than the spiritual. He thinks in odd meters: all five of these pieces are in five-beat measure, and his phrases usually end on the last beat of the measure rather than the strong pulse. Such tendencies are not conducive to strength but they are often colorful and striking. Needless to say, this distinguished exponent of the harp has made fullest use of the idiom of the instrument.

Herbert Howells' Sonata for Violin and Piano

There is music of real interest in Herbert Howells' Sonata in E for violin and piano (London: Winthrop Rogers). It possesses strength, melodic, harmonic and rhythmic, and the composer has musical ideas that are well worth the telling. There is striking virility in his themes, a real Anglo-Saxon vigor that compels attention; and, withal, his decoration is intricately woven and by no means devoid of color. It is not strictly a sonata in the classic sense, but the work is by no means misnamed, as it is admirably knit together and the four movements are well contrasted. The fourth movement, unlike the accepted tradition of the form, is by way of being a peroration, brief and complete. In it the composer restates his main themes: that of the first movement, then of the third and finally of the second; and this restatement is done in two and a half pages of music, ending slowly and in the merest whisper. It is a work that violinists should value and it deserves a hearing.

A Setting for the Church and One in Lighter Mood

The words of "Consolation," a new sacred song by J. Lewis Browne (John Church Co.), are by Thomas B. Neuhausen and were written on the fly-leaf of a Bible. They lend themselves well to musical setting and Mr. Browne's music conforms to their mood nicely. It is a simple, devotional song that church soloists will find useful. "Youth and Spring," by Irving A. Steinel, is a light, good-humored trifle, full of brightness and the spirit of spring. There is tunefulness in the voice part and verve in the accompaniment. It is for medium voice. "Consolation" is printed in two keys.

Arrangements and Original Pieces for Four Hands

Edouard Hesselberg has made an arrangement of Rachmaninoff's G Minor Prelude, Op. 23, No. 5, for two pianos, four hands, that makes this inspiring piece of piano music even more impressive than the original version for solo (Clayton F. Summy Co.). It is inscribed to Guy Maier and Lee Pattison and is quite worthy of a place on the programs of these excellent artists. From the same press comes P. E. Bach's "Solfeggietto" with a second piano part by Frances Frothingham that broadens out this fine old piano number without in the least detracting from its charm. It makes a good recital piece for pupil and teacher or for two pupils. The added part is a little less difficult than the original. Frances Terry's "March Regale," another Summy publication, is

for four hands at the same instrument. There is the real swing of the march about it and it can be played nicely by about third grade pupils.

Holiday Suite for the Piano by Mathilde Bilbro

Mathilde Bilbro is a favorite with young pianists. Her many compositions for the early grades have made innumerable admirers because her music is both instructive and melodious. She knows how to give the beginners sugar-coated pills that are good for them. Her "Holiday" Suite of six pieces (John Church Co.) is first grade material that is well up to her high average. Each one is different in mood and technical demand and the little folks will delight in their tunefulness and pianistic interest.

A Song and a Duet for the Church Service

"Ho, Every One That Thirsteth" is a setting of four verses from Isaiah, made by Grace Mayhew Putnam (Oliver Ditson Co.). The music is devotional in spirit and, while it is in no way distinguished, it is not commonplace. Church soloists will probably like it. There are two keys. T. Frederick H. Candlyn is the composer of a duet for soprano and tenor entitled "An Evening Hymn," another Ditson publication. This is a melodious setting of a hymn by Bishop Heber and one that is effective and well written.

Two Songs with Words and Music by M. L. Ramsay

Margaret L. Ramsay is an active young Canadian composer who supplies her own lyrics and does her own publishing and distributing in Montreal. Two numbers by her that have come to this desk are "My Memory Waltz" and "My Own Particular Rose." They are written in a semi-popular vein that sometimes means a large sale. While there are evidences of inexperience in these numbers there is also a certain natural tunefulness that is a possession worth cultivating. The refrain of the first song is apt to linger in the memory. This one is for medium voice; the other is printed for high and low voices.

Pieces for the Organ Based on Japanese Prints

There is a touch of modern harmonic coloring in four pieces for the organ by Charles H. Marsh entitled "The Bow Moon," "The Monkey Bridge," "Evening Snow at Fuji-kawa" and "A Young Girl in the Wind" (H. W. Gray Co.). All are inspired by Japanese color prints and descriptive poems by Arthur Davison Ficke. The composer produces his rather unusual effects by using successions of unresolved chords of the seventh and ninth, with the seventh immediately below or the ninth immediately above the root, making a sharp and striking dissonance. All four are very different from the usual run of organ numbers and none of them is difficult to play. Organists should be interested in them, as they are colorful and effective.

Musical Readings by Frieda Peycke and Phyllis Fergus

Frieda Peycke continues to add to her already long list of musically illustrated readings. Her four latest are entitled "Dame Fashion," "At the Piano," "Timothy" and "The Canary" (Clayton F. Summy Co.). These readings have the merit of being brief and to the point; most of them have a touch of real humor and none is technically difficult. The music is melodious and descriptive. "The Dark," a double number, one concerning a little girl and the other a little boy, is another Summy publication of the same type by Phyllis Fergus. The piano part is rather fuller than those mentioned above but it is an equally good number.

"The White Rose," a Song by J. Burlington Rigg

J. Burlington Rigg is composer, author and publisher (in Chicago) of a sentimental little song entitled "The White Rose." Judging by the information conveyed by the cover, it has been sung by several popular recitallists. It possesses a certain amount of tunefulness, of an easily recognizable type and

of a kind that appeals to the less exacting music lover. The accompaniment is simple. There are keys for high and low voices.

More Anthems and Carols for Christmas

J. Lamont Galbraith's "O Little Town of Bethlehem" is an effective setting of Phillips Brooks' beautiful Christmas hymn. It is from the cantata "The Herald of Peace" and is well worth being published separately. It is in no way difficult to sing. From the same press (Arthur P. Schmidt Co.) there are two further Christmas numbers that deserve notice. One is a unison setting of three carols, made by Harold Vincent Milligan, plainly but richly harmonized; the other is a secular chorus for men's voices by Gena Branscombe entitled "Hail ye Tyme of Holie-dayes," a fine, rousing chorus, skillfully written, that should be popular.

Minneapolis Symphony to Hold Memory Contest

MINNEAPOLIS, Dec. 20.—A musical memory contest is being inaugurated in connection with Minneapolis Symphony concerts by Agnes M. Fryberger, educational director. This contest is to be held on March 29, after the close of the regular season under Henri Verbrughen, and will be open to everyone with the exception of professional musicians. Out of forty compositions, most of them played at Sunday popular concerts, ten will be chosen; and the first prize will be given to the contestant who names the works, their composers and countries. G. SMEDEL.

Grace Kerns, soprano, will give a recital in South Manchester, Conn., on Jan. 26.

## Summy's Corner

Readings with music have a place of their own in entertainment today. Moreover, there is distinct art in the writing of them. A composer who has done much to furnish a delightful variety of enjoyable numbers is Phyllis Fergus. We list the newer and some of her very successful numbers.

THE RIVER (New) Words from "Line o' Type"—Chicago Tribune .30  
THE DARK (New) Words by Lillian W. Simpson .60  
LITTLE GIRL—Words by Lillian W. Simpson  
LITTLE BOY—Words by Richard Denny (Double Number)  
SOAP Words by Burgess Johnson .30  
WHEN I AIN'T GOT YOU Words by Martha Clark .50  
WHY? Words—Anonymous .30  
MISTAKEN KINDNESS Words by Laura Lee Randall .30  
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## HARTFORD COMPANY FORMS MIXED CHOIR

### Music's Value in Business Urged as Basis of New Activity

By Burton Cornwall

HARTFORD, CONN., Dec. 20.—Appreciating the value of music in commercial life, the Travelers' Insurance Company of this city has formed the Travelers' Choral Club, which consists of fifty-eight mixed voices, and gave its first concert on Dec. 16. A program of old Christmas carols was sung with such success that the concert will be repeated on Dec. 23 in the Center Church House. Dana A. Merriman is conductor, and the following are officers: William B. Bailey, honorary president; Robert A. Mercer, president; Paul E. Berry, vice-president; Eleanor M. Horan, secretary, and Frederick J. Murphy, librarian.

Louis Graveure was baritone soloist at the Kellogg Friday morning musical in the Hotel Bond. Before a large and happy audience Mr. Graveure sang arias and songs by Wagner, Schubert, Noel Johnson and Bizet, and several encores. Thelma Given, violinist, played artistically. Orpad Sandor was accompanist for Mr. Graveure, and played numbers by Brahms and Bela Bartok. Miss Givens' accompanist was Ralph Angell. Jascha Heifetz, violinist, appeared at Robert Kellogg's second Sunday afternoon concert on Dec. 14. The Capitol Theater, seating 3500, was well filled. Mr. Heifetz delighted his audience with a program of Grieg, Glazounoff, Boulanger, Brahms, Wieniawski and Sibelius. Isidor Achron was at the piano.

The Choral Club of Hartford, numbering seventy-four male voices, appeared in its first concert of the season recently in Foot Guard Hall. Enthusiasm ran high during a program conducted by Ralph Baldwin. Frances Newsom, soprano, was the assisting artist. Marshal Seeley was at the piano.

Active members of the Musical Club gave a program on the morning of Dec. 11 in the Center Church House. Those appearing were Anne Lorenz, Florence Atkins and Inez Main Mann, pianists; Louise Martin and Helen Hudson, sopranos, and Norma Allen Haine, contralto.

### LONG BEACH IS ACTIVE

Sophie Braslau Heads List of Concert-givers in Western City

LONG BEACH, CAL., Dec. 20.—Sophie Braslau, contralto, was presented as the second attraction of the Philharmonic Course, L. D. Frey, manager, in the Municipal Auditorium, Dec. 5, before an audience which filled the building. The singer was in good voice, and was enthusiastically received, responding to many encores. The accompanist was Louise Lindner.

The Choral-Oratorio Society, numbering 135, under Clarence E. Krinbill, gave its first concert of the season recently. The guest soloist was Lillian Bowles, soprano. The chorus did excellent work. Accompanists were Ivy Lake, pianist, and Helen Cook Evans, organist.

As the second event in the Seven Arts Society Course, Kathryn Coffield presented Mildred Ware, contralto, with Tom Skeyhill, soldier poet and orator. Miss Ware is a pupil of Joseph B. Lentz.

Isabelle Curl Piana, lyric soprano, appeared before the Ebell Club recently. A large audience received her with enthusiasm.

Florence Van Dyke, dramatic soprano,

was presented in concert in the Hotel Virginia by the Woman's Guild of St. Luke's Episcopal Church. Russian, Italian, French, Spanish and English songs were sung with true artistry. Flute obbligati were played by August Neumann of the Municipal Band. The accompanist was Camilla W. Austin.

ALICE MAYNARD GRIGGS.

### CHARLOTTE SINGERS GIVE "MESSIAH" PERFORMANCE

Oratorio Society, Coral Hayner Baker, Conductor, Attracts Capacity Audience

CHARLOTTE, N. C., Dec. 20.—The Charlotte Oratorio Society, Coral Hayner Baker, conductor, presented Handel's "Messiah" in the Second Presbyterian Church on the afternoon of Dec. 14. The church, one of the largest in the State, was crowded to the doors, many standing throughout the performance.

The work was given an inspiring performance and the chorus sang with a precision, quality of tone and musical insight that were not only commendable, but disclosed the effective work of Mrs. Baker, founder of the organization. The soloists, who sang their numbers with authority and knowledge of style, were Mrs. Frank Jones, Ruth Winn Bell and Sarah Kirby Mann, sopranos; Mary S. Sloan and Mae Oates Pharr, contraltos; Edward Stokes and Earl Razor, tenors, and Will Neal and Charles S. Andrews, baritones. Others who assisted in the performance were Pearl Adams, sister of Mrs. Baker; Mrs. Heath Nesbit, pianist; J. H. Craighill, organist; Don Richardson, Mr. Van Laer, Mr. Tood, Mr. Montgomery and Miss Roark, violinists; Mr. Miller, clarinetist; Mr. Mess, flautist; Dr. Tood and Mr. Husted, cellists, and Mr. Yahes, trumpeter.

The work of the Oratorio Society was not only a matter of local pride, but attracted many music-lovers from nearby towns, many coming from Concord, Salisbury, Monroe, Matthews, Gastonia, Statesville and other centers. A. C.

### SAVANNAH CLUBS ARE BUSY

Richard Crooks Gives Tenor Recital in Artists' Course

SAVANNAH, GA., Dec. 20.—The Savannah Music Club presented Richard Crooks, tenor in the Bijou Theater on Dec. 15 as the second attraction of the All Star Concert Series. Mr. Crooks was greeted by a large audience, and was rewarded for his artistic singing with generous applause. The program included the Prize Song from "Meister-singer," and an aria from the "Pearl Fishers." The accompanist was William Meyer.

The Savannah Music Club presented three resident artists in concert in the Lawton Memorial on Dec. 11. They were Sara McCandless, soprano; Stuart West, baritone, and Mollie Bernstein, pianist. Every seat in the hall was taken and the program given with artistry, was enthusiastically received.

The Opera Study Club held its first meeting of the season in the piano studio of Nellie Harty. Anna Vaughn Marshall, pianist, and May deBruyn Kops, reader, gave the program. DORA S. MENDES.

Eastern Cities Hear Gladys Axman in Leading Roles with Gallo Forces

Gladys Axman, soprano, who appeared as guest artist with the San Carlo Opera Company in New York, has been heard with success with the organization in the cities of the East in which it has appeared. Besides singing the leading rôle in Puccini's "Tosca" both in New York and Boston, Miss Axman essayed the part of Santuzza in "Cavalleria" in Philadelphia, and was heard as Marguerite in "Faust" in Syracuse and Pittsburgh. She was scheduled for two performances with the company in Detroit this week.

Julia Claussen will sing in the seldom heard Grieg choral work, "Olaf Trygvasson," at the Kansas State Agricultural College Music Festival on May 2, in Manhattan, Kan. She will also make three appearances at the Pittsburg, Kan., State Teachers' College Festival on April 29, 30 and May 1.

## American Teachers Lead in Field of Child Pedagogy, Says Clayton F. Summy

CHICAGO, Dec. 20.—The important achievement in the development of America's music, according to Clayton F. Summy, is that we have learned how to reach the child. The Chicago music publisher acknowledges the debt we owe Europe in our musical traditions and in our concert and operatic fare; but he also pays tribute to the individuality and the industry of the American teacher of music to the young. "The American teacher," he says, "has made a more thorough study of pedagogical principles in music instruction, and has been more alert in determining how best to present material to children than have the teachers of Europe. The results our teachers have brought about are making themselves felt every day. We have, as a nation, discovered the most direct means now known for gaining the young pupils' attention and interest and of making the study of music genuinely attractive to the child."

Mr. Summy believes that in the American system of musical training of children is to be found the kernel of our national development as a nation of music lovers and artists. "America is not yet a musical nation in the sense that some European countries are," he believes. "And the real place to make America truly musical is the public school. The proper method is that which other nations have adopted, of bringing about a greater love for music and instilling it in the child to such an extent that he would continue to make a study of it as he grew older."

The singing voice, according to Mr. Summy, is the natural channel through which the masses may be reached. He advises a course of study for children in the public schools and other community centers, where the ability to read music understandingly and the natural unfolding of the beauties of the art would be directed by some one able to make the work both clear and interesting.

"I have long been in favor of a sort of singing school, patterned on the old-fashioned one," he says. "Young Americans should have a well graded course of study outside regular school hours. With different stages of advancement graduated in different classes, pupils would find their own level of ability as well as plentiful incentive and zest. Think what would be gained by this plan. The formation of one or more singing societies in each community would be inevitable. Many communities would develop their own bands or orchestras. Above all, people would become acquainted first hand with the most universal of all arts. American culture would immeasurably refine itself. For music draws out of one the finest that is in him. It is the greatest avenue of expression, the greatest humanizer, the one language that all can understand and, therefore, the most effective channel through which to weld all communities or nationalities into a common brotherhood. When the educational influence of music is once understood, the study of it will be made compulsory."

Mr. Summy's activities as a publisher of music have been carried on solely in

the educational field. Of the works he has made public he estimates that ninety-nine per cent of his output are American compositions, published from manuscript. The completeness with which he has devoted himself to the cause of the American composer and the American student is thus readily to be seen. His policy has marked a decided breach from the beaten path. Among the compositions which he has published for their pedagogical originality and force he mentions those of several writers as typical of the best in America's presentation of methods of educating the child. Calvin B. Cady, Mrs. Crosby Adams, Julia Lois Caruthers, Florence A. Goodrich, Lulu Robyn, Florence P. Rea and Meda Zarbell Steele he cites as writers who have become nationally known for their work in juvenile pedagogy.

This achievement is in accord with Mr. Summy's view of the publisher's career as a serious one. "The field I have chosen in it is not the big money-making one, but it is the interesting end. The business has had to be carried on according to the principle that if something is worth while, support for it will come, as indeed it has."

### CLUBS MEET IN INDIANA

Bloomington Scene of Federated Activity—Karsavina Welcomed

BLOOMINGTON, IND., Dec. 6.—Music in industries is the latest activity to be added to work undertaken by the Indiana federated clubs, meeting here recently. Mrs. Guido Stempel presided, and Mrs. Henry Schurman, outlining the clubs' aims, specified an ambition to make music an "integral part of civic, industrial, educational and social life in America." Members taking part, as speakers or performers, were Mrs. Louis Beecovitz, Mrs. Reid Steele, Mrs. C. P. Campbell, Mrs. R. H. Tindley and Mrs. McKay.

An outstanding event has been the appearance of Thamar Karsavina, dancer, at the State University in a benefit for the School of Music. Mme. Karsavina, assisted by Pierre Vladimiroff, gave a program to music by Bach, Handel, Strauss, Goossens and Debussy. Accompaniments were played by a quintet, which also contributed several numbers to the performance.

Axel Skjerne, of the University School of Music, entertained members of the Friday Musicales in the First Methodist Church with a piano recital which was also largely attended by university students. H. EUGENE HALL.

Florida State College Accords Welcome to May Peterson

TALLAHASSEE, FLA., Dec. 13.—Eighteen extra numbers were demanded of May Peterson by enthusiasts who heard her soprano recital, given as the first event of the season's artist series in the Florida State College for Women. Students in the audience sang their college song in her honor, and improvised a "good-night" number as a further tribute to the singer.

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# From Ocean to Ocean



**PALO ALTO, CAL.**—An impromptu concert was given in the Community House recently. The artists were Maria Anderson, soprano, and Robert Heffner, violinist; both Stanford University students.

**BUENA VISTA, VA.**—The faculty of the Southern Seminary appeared in recital recently. Badrig Vartan Guevchenian, tenor and director; Edna Guevchenian, pianist and organist, and Eleanor Strang, violinist, were heard in compositions by Mendelssohn, Chopin, Buxtehude, Dubois, Schubert, Giordani, Kreisler, Nachez and others.

**ALBANY, N. Y.**—The first of a series of Sunday evening concerts of the Knights of Columbus was given in their hall, and had for its soloists Beatrice M. Zollinger, soprano; Mary C. Nally, contralto; Paula E. Smith, pianist; Raymond J. Zwack, violinist, and Raymond Becker, baritone. The accompanists were John M. Zwack, Paula M. Smith and Joseph D. Brodeur.

**SAN JOSE, CAL.**—"Modern British Music" was the subject for the last program of the Music Study Club. Eugene Goossens' Sonata for Violin and Piano was played by Marjory M. Fisher and Grace Townner, and songs by German, Treharne, Scott, and Griffes were sung by Mrs. Floyd Parton, with Elita Huggins at the piano. Papers were read by Caroline Brock and Miss Fisher.

**CORNING, N. Y.**—Three hundred residents of Corning participated in the final test of a recent music memory contest. Concerts were held on both sides of the city, 800 filling the auditorium of the North Side School and more attending the concert in the Free Academy. The committee which managed the contest, under the chairmanship of Henry Curtis, will continue as a community music committee.

**CHARLESTON, S. C.**—Piano recitals of unusual interest were recently given here by Jean Clarke Howe and Gladys Baldwin. Miss Howe, who is only thirteen years old, played the complete Mendelssohn Concerto in G Minor. Both young pianists are pupils of Hester B. Finger of this city and have also been members of the summer classes conducted here by Leslie Hodgson of New York, the past two years.

**GLENDAL, CAL.**—Music lovers of Glendale enjoyed "The Rose Maiden," sung by the city's choral club of eighty voices, assisted by the Glendale Symphony. Both organizations are under the direction of Community Service. The soloists were Gladys White, Bernice Center, H. S. Robinson, C. C. Riggs and Myron Carman. J. Arthur Myers conducted. The proceeds went toward purchasing instruments for the orchestra.

**WICHITA, KAN.**—The Saturday Afternoon Musical Club met in the ballroom of the Hotel Lassen recently. The Classical Trio with Frances Fritzlen, pianist; Laura Jackman, violinist, and Mrs. John Hay, cellist, ad Katherine Blunn, soprano; Lena Weight, pianist, and Mrs. P. B. Youle and Amelia Gilliland, sopranos, in a song accompanied by the Classical Trio, furnished a colorful program to music arranged by Frances Fritzlen.

**PALO ALTO, CAL.**—At a meeting of the Palo Alto Woman's Club, Cora Huntington Steere sang a group of solos, accompanied by Dorothy Lea. Interesting Fortnightly Club programs this month were given at the home of Mrs. John Mitchell, and at Orchard House. Assisting artists were Christine Dingley, pianist; Roberta Duryea, soprano, and Elizabeth Peirce, violinist. Guest artists were Mrs. Harry Steele Haley, contralto, and Mrs. Roy Fogler, pianist.

**PORTLAND, ORE.**—The Cadman Club presented compositions by Grieg, Salter, Buck and Rogers at a meeting in the home of Mrs. Chester Robbins. The Eurydice Club, led by E. Bruce Knowlton, assisted by Frank Jue, tenor, gave a concert, recently. Gertrude Hoerber and Alvina Knowlton accompanied. Russell Ellis Beals played in piano recital at the Woman's Club. William Frederic Gaskins, P. A. Ten Haaf and Beatrice Dierke gave student recitals.

**KANSAS CITY, KAN.**—Almita Hawley, dancer, recently furnished the program of dances at the Huron Chapter De Molay officers club program. Mrs. A. J. Clark of Topeka, president of the State Federation of Music Clubs was the guest of honor at the MacDowell Musical Tea, an annual celebration of the Mozart Club. Pupils of the following teachers and schools have appeared in recital recently: Wilkinson-Cooke and Boucher Studios, Horner Institute of Fine Arts, William Topliker, Mrs. E. W. Henry and Elvira Nordell.

**SEATTLE, WASH.**—The monthly concert for members of the Ladies' Musicale Club featured a two-piano program played by Leone Langdon and Belle Field, Knudson, and a group of Christmas carols sung by a double quartet under the leadership of Ella Helm Boardman to the accompaniment of two violins and piano, played by Margaret McCulloch Lang, Alice Williams Sherman and Leona Langdon. The singers were Margaret Moss Hemion, Mabel Moss Clarke, Ellen Shelton Harrison, Ella Helm Boardman, James Harvey, Wilfred Worth, J. F. Wiederrecht, and A. E. Boardman.

**OAKLAND, CAL.**—Zannette Potter presented Elwin Calberg, pianist in a homecoming recital in the Twentieth Century Club recently. This young artist possesses a facile technique, a singing tone and shows a serious purpose. His program included works of Mendelssohn, Mozart, Schumann, Chopin, Paderewski, Rachmaninoff, Griffes and Ravel. An enthusiastic audience welcomed him. Studio recitals recently were by Harold Kirby, baritone; Nadine Shepard, pianist; the MacDonald Trio, the person being Dean Donaldson, violinist; Dorothea Ullsh, cellist and Hazel Hunter, pianist; Ilma Jones Clark and Irene Rode, sopranos; Jean Allen, pianist, and Austin Armer, flautist.

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# People and Events in New York's Week

## Phradie Wells Spans Gap from Kirksville Choir to the Metropolitan Stage Door

THOSE who are fond of following the rise of young American musicians will be interested in watching the progress of Phradie Wells, soprano of the Metropolitan. Here is a fairy story that is true. In the town of Kirksville, Mo., little Phradie Wells used to sing for company at the age of four. While her hair was still in long yellow braids she replaced a forty-year-old soloist in the church. Some day she would be an opera singer, she would say, but the thought of Phradie ever leaving Kirksville to go to New York was quickly abandoned by every one.

Then Phradie grew up and went to college—the State Teachers' College—where she studied theory and composition and everything necessary for a good musical background. She sang leading rôles in all the college productions from comic to grand opera, to say nothing of the speaking drama, in which she starred as Shaw's *Candida*. At first she prided herself in her deep contralto voice as *Amneris* in "Aida." Then, to her despair, Dr. Gebhard discovered that she was a mezzo-soprano, and she sang *Azucena* in "Il Trovatore." In the summer she went to Chicago to study under Oscar Saenger, who immediately declared her a soprano and painted a glorious future for her in New York. Phradie only toyed with the idea, however. The influence of Kirksville and a Mid-Western simplicity which caused her to disparage her own ability led her to teach music in the public schools instead. Mr. Saenger continued to exert his influence until Phradie and even Kirksville were finally won over to the idea of New York.

The second week after her arrival in New York she entered a church choir. Kirksville papers wrote of her fame, and Phradie was tremendously proud and satisfied. The second year in New York found her with the Dipple Opera Company. A member of the Young Men's Symphony heard her, obtained an audition for her with his director, and as a result Phradie sang with the orchestra in its concert in Aeolian Hall in April, 1923. That was the turning point.

The complimentary press notices which followed this concert led to an audition with Mr. Gatti-Casazza, who engaged her the next week. Kirksville papers began to speak in awe of "Miss" Wells.

### Capitol Presents Holiday Program

Several numbers conceived in the spirit of Christmas ushered in the holiday season at the Capitol Theater. The group which S. L. Rothafel had included in the musical program consisted of a tableau representing "The Nativity," in which the Capitol singers sang "Holy Night" and "Adeste Fidelis"; a Christmas greeting, with Frank Moulan impersonating the genial character of Santa Claus, and the "March of the Toys" from Victor Herbert's "Babes in Toyland," with Mlle. Gambarelli and the ballet corps. The pretentious musical presentation of the week was called "Down Memory Lane of Musical Comedy." The company included Gladys Rice, Florence Mulholland, Frank Moulan, Avo Bombarger, Pierre Harrower, Joseph Wetzell, James Parker Coombs, Sneddon Weir and Mortimer House. The numbers were "The Beautiful Ship from Toyland" from "The Firefly"; the "Queen's Song" from "Iolanthe"; "I'm Falling in Love with Someone" from "Naughty Marietta"; "Chin Chin Chinaman" from "The Geisha Girl" and "Kiss Me Again" from "Mlle. Modiste." The orchestra, conducted by David Mendoza, played the Overture to "Tannhäuser."

### William Thorner Gives Musicales

William Thorner, teacher of singing, presented several of his pupils in a musicale at his studios on the afternoon of Dec. 21. Among those present were Margaret La Mar, Mrs. George Bernard, Edith Donaldson, Bernard Münz, Father Bracken, Mrs. Gray, Mr. Monteau, Miss Mentor, Mme. Tonariova, Andrew Basso, Louise Baer, George Morgan, Madeline Fairbanks, Robert Hurd, Cora



© Mischkin

Phradie Wells, Soprano of the Metropolitan

That was last season, and she made good and was reengaged. Her concert career, under the direction of Annie Friedberg, is soon to begin. "It has all happened so quickly," said Miss Wells, "that I have not had time to get excited about it. Besides, I have only sung small parts such as the *Priestess* in "Aida" and *Gerhilde* in "Walküre." When I shall have sung *Elsa* then is the time to feel a thrill."

Miss Wells' greatest pride lies in the fact that she is purely American and a Daughter of the American Revolution. Her desire is to see this country before subjecting herself to foreign influence.

"The only European influence that holds me spellbound today is modern French song, for I am an admirer of Fauré and Debussy. My great failing is that I want to be jack-of-all-trades. I want to be lyric and I want to be dramatic. I want to be a contralto and I want to be a soprano. Consequently I am known in Kirksville as the lyric-dramatic-mezzo-soprano—and in New York I am just one of the many young sopranos trying her best to get to the top!"

H. M. M.

Foye, Venedi Heinbach, Carl Kammerer, Rhea Butler, Alice McLain, Ruth Reynolds, Edward Lankow, Anita Tully, Miss Hill, Diana Chisner, Gertrude Toole, Mrs. Stanley Watson, Mrs. L. W. Harrell, Gertrude Owen, Glen Christy and Anna Fitzui. The accompaniments were played by Florence Ware, Diana Kasner and Emil Polak.

### Ethel Grow Lists American Songs for Aeolian Hall Program

Ethel Grow, contralto, whose program of American songs several years ago aroused much favorable comment, has received so many requests to repeat the program that she will sing the entire list again in Aeolian Hall on the evening of Jan. 6. With Charles Albert Baker at the piano, Miss Grow will begin with a song by Francis Hopkinson, songs of the Kentucky mountains, an aria by Henry Holden Huss, "Cleopatra's Death" and three groups of songs by modern writers, including Winter Watts, Cecil Burleigh, Frank La Forge, A. Walter Kramer, Jane Cathcart, Horace Johnson, MacDowell, Harriet Ware, Sidney Homer, John Alden Carpenter and others.

### Pupils of Florence Irene Jones in Recital

Ensemble playing was the feature of the program that was given by the violin pupils of Florence Irene Jones at her studio on the evening of Dec. 12. The playing of the pupils was not only enjoyable, but it revealed the benefits to the students in matters of sight-reading and rhythm. The class was heard in five numbers and was generously applauded.

Solos were well performed by Ethel and Lillian Rehberg and Frieda Schwartz. Charlotte Rado was the accompanist. The assisting artist was Rose Dirmann, soprano, who disclosed a voice of beauty in numbers by Mozart, Metcalf and Abt. G. F. B.

### Artists Unite in Musical Evening

Nikola Zan, baritone; Bedrich Vaska, 'cellist, and John W. Frothingham, pianist, united in an interesting concert at the National Arts Club on the evening of Dec. 17. Following a spirited and musicianly performance of Grieg's Sonata in A Minor for Piano and 'Cello, Mr. Zan was given an enthusiastic reception for his virile singing of a group of Yugoslav folk-songs and three interesting numbers by Ruzic. His resonant voice and authoritative style made a fine impression and an encore was demanded. These qualities were also present in a second group that included numbers by Verdi, Schubert, Tiersot and Frank Bridge. Mr. Vaska, who is the 'cellist of the New York String Quartet, disclosed the characteristics of his mature art in numbers by Fibich, Cui and Popper. G. F. B.

### Maier, Pattison and Shattuck to Play Bach Triple Concerto

Guy Maier and Lee Pattison have been engaged for a New York appearance in Aeolian Hall on the evening of Jan. 4, when they will join Arthur Shattuck in a performance of the Bach Triple Piano Concerto with the New York Philharmonic under Ernest Schelling. The three pianists played the work with the Chicago and Minneapolis Symphonies last season. Mr. Maier and Mr. Pattison will also be heard in Mozart's Concerto for Two Pianos in E Flat and works by Bliss and Hill. Mr. Shattuck will play Palmgren's concerto, "The River," for the first time in New York.

### Metropolitan Museum Series of Free Orchestral Concerts Announced

The Metropolitan Museum of Art has announced that its series of orchestral concerts under David Mannes will be given on the first four Saturday nights of January and March, making the seventh series of such concerts free to the public. Thomas Whitney Surette will lecture on the programs on the afternoon of concert days, with the exception of the first date, Jan. 3. The first program will include the Beethoven Seventh Symphony, and Mozart's "Jupiter" Symphony will be played on the second program. The Brown collection of musical instruments will be open to visitors before the concerts and during the intermissions.

### Mme. Leschetizky to Give Postponed Recital

Marie Gabrielle Leschetizky will give her postponed New York piano recital in Aeolian Hall on Tuesday evening, Jan. 13. Mme. Leschetizky was to have made her American debut in Carnegie Hall Oct. 27, but the recital was postponed on account of illness. She made her American debut as soloist with the Chicago Symphony, Frederick Stock conducting, on Nov. 7 and 8 in Chicago.

### Violinist and Pianist Present Pupils

Joseph A. Kalmanowitz, violinist, and Harris A. Paykin, pianist, presented their pupils in a recital in Steinway Hall on the afternoon of Dec. 21. The program included works by Mozart, Rachmaninoff, Bizet, Ernst, Sinding and others, and showed the progress which the pupils have made. Both Mr. Kalmanowitz and Mr. Paykin were heard at the close of the program. Mae Hillman was at the piano.

### Royal Dadmun Sings New Speaks Song

Royal Dadmun, baritone, featured with much success on his recent Middle Western tour, a new song by Oley Speaks, "Fuzzy Wuzzy," which has just been published by the John Church Co. Mr. Dadmun has had a special request to include this song on his programs during his forthcoming California tour next February and March.

## FINDS CHAMBER MUSIC POPULAR ON WEST COAST

### Felix Salmond Praises San Francisco's Appreciation for Work of Ensemble Organization

Chamber music finds an unusually appreciative and responsive audience in San Francisco, according to Felix Salmond, distinguished 'cellist, who returned to New York recently from the Pacific Coast. Mr. Salmond went to San Francisco at the invitation of Charles Hecht, founder of the San Francisco Chamber Music Society, for a special program that included Frank Bridge's Sextet for Strings and Brahms' Sonata in F for 'Cello and Piano, in which he had the assistance of Ellen Edwards.

"I have not visited any American city in which there is a keener desire for chamber music than in San Francisco," said Mr. Salmond. "The remarkable aspect of the situation is that the taste for the best in chamber music has been developed almost single-handed in the last ten years. Mr. Hecht, who is a great devotee of chamber music, has gradually built up a music-loving public that knows and appreciates what is best. We played in the Scottish Rite Auditorium before an audience of 1600 persons, and I was told that almost as many hear every program of the society. The organization is a fine one and well may San Francisco be proud of it."

In the course of his short visit to the Coast, Mr. Salmond also played in Los Angeles, appearing in recital in the Auditorium Series. He was greatly impressed by the development and progressive spirit of the West, and is planning to return for a longer tour next season.

Since his return East, Mr. Salmond has fulfilled several important engagements, including appearances with the New York Symphony in Washington, Baltimore and Philadelphia, where he joined Paul Kochanski in Brahms' Double Concerto. He will be heard in cities of the East and Middle West after the first of the year.

### Works by Two Saminsky Pupils Get Auditions

Works by two young American composers who are studying composition and orchestration with Lazar Saminsky will soon be performed in New York. A cycle of songs for voice and orchestra (from Heine's "Nordsee") by Evelyn Berckman, a gifted young Philadelphia composer-pianist, pupil of Alexander Lambert and Mr. Saminsky, has been accepted for performance at the Sunday Symphony concerts. Another Saminsky pupil, Maxwell Eckstein, will have a choral work sung by the Temple Emanu-El choir next spring. Mr. Saminsky's activities include the directorship at the League of Composers and the musical directorship at the Temple Emanu-El. Before coming to this country he was professor of composition and director of one of the Russian conservatories.

### Cecil Arden to Sing with Kansas City Symphony in Spring

Cecil Arden, mezzo-soprano of the Metropolitan, who returned recently from an extensive tour of some thirty concerts, has been engaged to appear as soloist with the Kansas City Symphony, N. de Rubertis, conductor, in one of its spring concerts. F. C. Whitney, New York theatrical producer, has made Miss Arden an attractive offer to create the rôle of *Katherine the Great* in a new operetta, based on Tchaikovsky's music, to be presented in New York next season. The play has been having a successful run in London.

### Julia Claussen Returns to Rejoin Forces at Metropolitan Opera

Julia Claussen, contralto of the Metropolitan, who has been appearing in opera at the Swedish Royal Opera in Stockholm and in concert in the Scandinavian countries, was due to arrive in New York on Dec. 24 to resume her activities in opera and concert in this country. Besides her appearances in leading rôles at the Metropolitan, Mme. Claussen will also be heard in several performances with the Philadelphia Civic Opera Company.



# People and Events in New York's Week

## BROOKLYN IS IMPRESSED BY LOCAL ORGANIZATIONS

Choral and Orchestral Programs Show  
Good Results of Work Done by  
Resident Musicians

A concert to which more than ordinary interest was attached was given by the Brooklyn Orchestral Society in the opera house of the Academy of Music on Dec. 15 before an audience which was quick to appreciate the growing powers of this organization. Under Herbert J. Braham, artistic readings were given of Handel's Overture in D, Glazounoff's Symphony in E Flat, the "Danze Piemontesi" by Singaglia and Fauré's Pavane. Mary Thornton McDermott and Helen Wright were soloists in Mozart's Concerto in E Flat for two pianos, both showing technical skill and interpretative ability. In the Fauré number Hugo Leipniker's flute solo was a feature. Strauss' "Artists' Life Waltz" concluded the program.

The Morning Choral of Brooklyn gave its first subscription concert in the ballroom of the St. George Hotel on Dec. 11. Assisting artists were Ernest Davis, tenor, and Catherine Crocco, soprano. Incidental solos were sung by Mrs. W. R. Schneider, soprano, and Marion Whitcover, contralto, members of the choir. The conductor was Herbert Sammond, whose song "Night Is Like a Gipsy Maiden" was ably sung by Miss Crocco. Mr. Davis was heard in "Celeste Aida" and modern songs. Part-songs by Cadman, Gaines, Mendelssohn, Wilson, Forsyth and Elgar were sung by the chorus.

ARTHUR F. ALLIE.

### Argentine Pianist Makes Début

Eva Liminana, a pianist from the Argentine, made her first New York appearance in an intimate recital in Steinway Hall before a large audience of guests on Dec. 17. The pianist disclosed marked individuality, revealing many of the familiar traits of her distinguished teacher, Teresa Carreño, in a program that included numbers by Bach, Bach-Busoni, a Chopin group and works by Fauré, Granados, Debussy, Liszt and others. She possesses a brilliant technique which is employed to the highest artistic purposes, a sympathetic touch and a poise and personality that help to make her playing unusually attractive. She plays with confidence, showing the result of her three years' schooling under Busoni and numerous concert appearances in Europe and South America. Miss Liminana may be placed high among the newcomers of the season.

G. F. B.

### Amy Ellerman Fulfills Engagements

Amy Ellerman, contralto, has fulfilled several important engagements recently. She sang in the Elks' memorial concert in Port Chester, N. Y., on Dec. 7, and on Dec. 14, was heard in a performance of Verdi's Requiem in New York. She appeared in a concert on board the Belbenland on the night before it began its world tour, appearing with Ethyl Hayden, soprano; James Price, tenor, and Edgar Schofield, baritone. Miss Ellerman will be soloist in an orchestral concert at the Ithaca Festival on April 25. This will make her second appearance in Ithaca as she sang there last season in a performance of Rossini's "Stabat Mater."

### Italian Artists Announce Concert

Several American artists of Italian extraction will unite in a concert in the Town Hall on the afternoon of Dec. 28. Among those who will take part are Frank Carillo, violinist; Josephine Guaiano, soprano; Anna Lodato, coloratura soprano; Pasquale Ferrara, tenor, and Astolfo Martini, baritone. Fiorello La Guardia, congressman, will also take part. The concert will be under the direction of Frank Salerno.

### Pupils of Massino Etzi Form Song Lovers' Society

An organization to be known as the Song Lovers' Society was formed at a recent reception and musicale at the studio of Massino Etzi, teacher of singing. The society, which will seek to encourage students of music, is composed largely of pupils from Mr. Etzi's studio. The program was given by Angelina Sena, coloratura soprano, and

Francesca Pasella, lyric soprano, advanced pupils, and three young singers who were heard for the first time. These were Dorothy Schaffer, Lina Taddei and Assunta Cervelli. These were also piano solos by Mme. Bock and songs by Emerson Ruger, bass.

### Christmas Programs Played at Rivoli and Rialto Theaters

An interesting musical program at the Rivoli Theater was headed by a Christmas Fantasy in which Paul Osgard, Lorelei Kendler, Zena Larina, Marguerite Low and Rivoli dancers took part. There was also a prologue to the picture by the Rivoli ensemble and an overture of numbers from Humperdinck's "Hansel and Gretel," played by the orchestra, Irvin Talbot and Emanuel Baer conducting alternately. The organ selections were played by Harold Ramsbottom and Frank Stewart Adams. At the Rialto was a "Christmas Frolic," conceived by Max H. Manne, with the following synopsis: "Silent Night," "Joy to the World," "The Tidings Come to Toy Town," "The Midnight Ride of Santa Claus" and "A Merry Christmas to All." August Werner, baritone, sang "Pale Moon" by Fred Logan as a prelude to the feature. The overture was "Orpheus in the Lower World" by Offenbach, played by the orchestra under Hugo Riesenfeld and Willy Stahl. Alexander D. Richardson and Sigmund Krumbold alternated at the organ.

### Louis Graveure Returns East for Twenty-five Concerts

Louis Graveure, baritone, has returned to New York after having been continuously absent since last July. Mr. Graveure's Pacific Coast tour opened in Berkeley, Cal., on Oct. 7 and closed in Astoria, Ore., on Nov. 17, during which period he gave twenty-two recitals. Returning East, he appeared in Salt Lake City, Denver, Lawrence, Kan., and Athens, Ohio. On Dec. 5, Mr. Graveure appeared at the Bond Hotel Musicales in Hartford, Conn., and on the 19th was to make his first appearance in New York at the Biltmore Musicales. Mr. Graveure's engagements in the East have been crowded into the months of January and February, during which time he will give twenty-five concerts, including his annual New York recital at Aeolian Hall on Saturday afternoon, Jan. 10. He sails for Europe in the beginning of March to fulfill engagements in Scandinavia and Central Europe.

### Mme. Pilar-Morin and Pupils Heard in Dramatic Program

Mme. Pilar-Morin, teacher of dramatic art, and two of her advanced pupils gave an opera rehearsal under the auspices of the Musicians' Club in Chickering Hall recently. Ethel Fox was heard in scenes from "Faust" and "Bohème," Alma Dormagen aroused enthusiasm in her interpretation of excerpts from "Tosca," and Mme. Pilar-Morin gave a humorous presentation of "Meeting Between Adam and Eve." Miss Grasselli was the accompanist. The audience filled the hall and gave the performers cordial applause.

### Give Sonata Program at American Institute of Applied Music

The American Institute of Applied Music presented several members of its faculty in the 134th sonata program at the school on the afternoon of Dec. 5. Following a spirited playing of Mozart's Terzet in F by the Euphonic Trio, comprised of Em Smith, Miss Crosby and Miss Shailer, Francis Moore, pianist, gave a virile performance of Schumann's Sonata in G Minor. The program was closed by Schütt's Suite, Op. 44, played by Miss Smith and Miss Shailer.

### Pupil of William Simmons Teaches Class in Houston, Tex.

Sallie Keith, soprano, a pupil of William Simmons, baritone and teacher, has gone to Houston, Tex., where she is conducting a large class in singing. Miss Keith was formerly a member of the American Singers' Society at the Park Theater and was also soloist at the Broadway Tabernacle in New York. She is native of Texas, and formerly made her home in Waco.

## Mme. Cahier Arranges Single New York Recital During Arduous Season



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Mme. Charles Cahier, Contralto

Mme. Charles Cahier, contralto, who returned recently to her native America from a season of notable successes in concert and opera abroad to fulfill recital engagements in this country and to begin her work as a member of the vocal faculty of the Curtis Institute in Philadelphia, will give her only New York recital this season in Aeolian Hall on Feb. 7, with Frank Bibb at the piano. Other New York appearances will include engagements as soloist with the New York Philharmonic under Willem Mengelberg and with the Society of the Friends of Music, Artur Bodanzky, conductor. The singer will also be heard in a number of important engagements in other cities of the East and Middle West.

Mme. Cahier will conclude her American season about the middle of April, when she will leave for Europe with a small party of advanced vocal students, who will continue their studies under her guidance until their return to this country about Oct. 15. The time will be divided between various centers of interest and a spot in either Sweden or Finland, where two months will be spent in intensive study.

### Alice Ives Jones Gives Violin Program

Alice Ives Jones, violinist, assisted by Evelyn Crawford, pianist, and Marietta Bitter, harpist, gave an enjoyable recital in the Lenox Theater on the afternoon of Dec. 10. Miss Jones presented a pretentious program that included Sonata for Piano and Violin, Op. 14, by Edwin Grasse, who was present, and "Scotch" Fantasie by Bruch. It is to be expected that a busy pedagogue would not play with the brilliance of a virtuoso, especially in the difficult passages, but Miss Jones disclosed a brand of musicianship and sincerity that carried her through triumphantly. She was generously applauded. Miss Crawford was an able accompanist and Miss Bitter was heard to advantage in works by Couperin-Salzedo, Haydn-Salzedo, Debussy and Salzedo, and supplied effective accompaniments to Mendelssohn's "On Wings of Song" and a Brahms number.

G. F. B.

### Sue Harvard to Sing with Detroit Forces

Sue Harvard, soprano, has been engaged to sing as soloist with the Detroit Symphony under the baton of Ossip Gabrilowitsch in a concert in Detroit on Jan. 18. She will be heard in three arias. Miss Harvard will be heard in her annual New York recital soon after the beginning of the new year.

### De Gogorza to Give Second Recital

Emilio de Gogorza will give a second New York recital in Town Hall on Friday afternoon, Jan. 16, for the benefit of the New York Auxiliary of the American McCall Association. His concert at the White House has been set for Jan. 29.

## KLIBANSKY SINGERS HEARD

### Pupils of Prominent Vocal Instructor Take Part in Many Programs

Several students from the studios of Sergei Klibansky gave a concert in the De Witt Clinton Auditorium under the auspices of the Board of Education recently. A large audience warmly applauded the singing of Alveda Lofgren, Marentze Nielsen, Gladys Bowen and Lottice Howell, who were accompanied at the piano by Mary Ludington. Other pupils of Mr. Klibansky who have been active recently are Sara Lee, who sang at the Elks' memorial service in Lakewood and Plainfield, N. J., on Dec. 7, Louis Hann appeared before the Men's Club in Larchmont on Dec. 16, and gave a radio program from WJZ station on Dec. 9. Miss Bowen took part in a program at the American Institute of Applied Music on Dec. 19. Miss Lofgren, Miss Bowen, Cyril Pitts and Edgar Cole have formed a quartet and will soon be heard in a series of programs. Mr. Klibansky has arranged for a Brooklyn concert on Jan. 4, and will also present his pupils in programs in Newark, East Orange, Montclair and White Plains.

Among Mr. Klibansky's pupils in Memphis who have been heard in recent concerts are Mrs. Robert Lee Brown, Mrs. J. W. Canada, Mrs. Ben Parker, Mrs. Claude Tully, Mrs. G. T. Fitzhugh and Mrs. Garner Strickland.

Aline Hurrell, pupil of Leroy Tebbs, associate teacher at the Klibansky studios, sang from the WEA radio station recently. Mabel Bestoff, also a pupil of Mr. Tebbs, included several of her own songs in a program before the American Legion at Floral Park, L. I.

### National Opera Club Holds Victor Herbert Memorial

A Victor Herbert memorial was given under the auspices of the National Opera Club of America, in the ballroom of the Waldorf-Astoria on the afternoon of Dec. 11. Among the eulogists of Mr. Herbert were Baroness Katharine Evans von Klenner, president of the National Opera Club; Mrs. C. D. Davis, chairman of the memorial; Leonard Liebling, editor of Musical Courier, and Dr. Emanuel DeMarnay Baruch. The musical portion of the program included the Victor Herbert orchestra, with Henry Hadley and Frederick Stahlberg conducting; Arthur Kraft, tenor; Vladimir Dubinsky, 'cellist; Edna Kellogg, soprano, and Alois Havrilla and Frank Cuthbert, baritones. The program chosen revealed all the phases of the composer's ability, from operas and 'cello concertos to simple lyrics, and from Irish to American Indian atmosphere.

H. M. M.

### John Charles Thomas Fulfills Many Engagements

John Charles Thomas, baritone, who began his season the middle of November, has already fulfilled twenty-one engagements. During the week of Dec. 1, Mr. Thomas sang five times, appearing six times in the following week. He was scheduled for two appearances on Dec. 16, one at the Ritz-Carlton Musicales, New York, in the morning, and the other with the Mozart Society in the evening. He was to leave immediately after the concert for Cleveland, where he was booked for appearances with the Cleveland Orchestra on Dec. 18 and 20. Mr. Thomas will sing at the Plaza Morning Musicales on Dec. 26, and on Dec. 30 will be heard in Carnegie Hall with the Schola Cantorum.

### Dorothy Bedford Plays in East Orange

Dorothy Bedford, pupil of Sigismund Stojowski, Walter Golde and Percy Goetschius, and accompanist of the Novello-Davies Artist Choir, gave a concert in East Orange, N. J., recently, playing works of Bach, Chopin, Mendelssohn, Boccherini, Mozart, Schütt, Moszkowski and Liszt. Chester La Follette, violinist, and R. E. S. Olmsted, lecturer, were also on the program.

### Virgil Students Play in Rumford Hall

Students of the junior class of public performance of the Virgil Piano Conservatory gave a concert in Rumford Hall on the afternoon of Dec. 13. Works by Weber, MacDowell, Grieg, Chopin, Godard and others were interpreted by Charlotte Zelansky, Dorothy Tsantilis, Gertrude Levine, Maurice Montaperto, Dorothy O'Connor, Dora Richter and Margaret E. Feast.



## METROPOLITAN SINGERS GIVE NEW ONE-ACT OPERA

Artists Present "The Wake" for First Time at Annual Ball of Manufacturers' Trust Company

A new one-act opera, "The Wake," was produced in the Grand Ball Room of the Hotel Pennsylvania, at the annual entertainment and ball of the Manufacturers' Trust Company on the evening of Dec. 20. Mr. Bamboschek conducted, and the cast and orchestra were comprised of members of the Metropolitan Opera Company, by permission of Mr. Gatti-Casazza. "The Wake" is an Italian intermezzo composed by Arrigo Pedrollo, taken from John Millington Synge's play of the same name. It is highly suitable to opera, being an excellent compromise of the lyric and dramatic. The music is technically sound, but with the exception of its fine continuity and a few modern chords, it conquers no new ground and might almost have been written in the early Verdi period, for it lacks the twentieth century spirit of a Wolf-Ferrari. The cast consisted of Rafaelo Diaz as *Giramondo*; Nanette Guilford, *Nora*; James Wolfe, *Dan Burke*; and Alfredo Gandolfi, *Mike Dara*.

Another new Italian operetta, "La Furie di Arlecchino," was to have been presented, but due to the illness of Ellen Dalossy it had to be omitted. The balcony scene of Gounod's "Romeo and Juliet" was given in its place, with Armand Tokatyan as *Romeo* and Nanette Guilford as *Juliet*. Orchestral numbers included the overture to Boieldieu's "Caliph of Bagdad," the Adagio from "Les Erinnyes" by Massenet, Glinka's "Kamarinskaja" and Rossini's "Tancred" Overture. Ballet divertissements were taken from works of Massenet, Rossini and Boccherini.

At midnight "The Dryad and the Faun," a duo dance by Easter and Hazelton, was given through the courtesy of Florenz Ziegfeld. Mr. Bamboschek accompanied Léon Rothier in "Die Beiden Grenadiere" and Greek Evans of the "Student Prince" in "Mandalay," and Rafaelo Diaz concluded the program with "Islands of the Sky," accompanied by Maximilian Pilzer. Nathan S. Jonas, president of the Manufacturers' Trust Company, extended his thanks to the Metropolitan Opera Company for making the annual entertainment such an unusual one. H. M. M.

### Christiaan Kriens Leads Plainfield Symphony

The Plainfield Symphony Society, Christiaan Kriens, conductor, gave the first concert of its fifth season in the Plainfield High School Auditorium on the evening of Dec. 15, playing to a crowded house. The organization showed the progress it is making under the able leadership of Mr. Kriens in a program that included the Overture to Thomas' "Mignon," the first movement of Schumann's Symphony in E Flat, a suite by Lacombe and a composition by the conductor. The assisting artist was Mrs. Henry L. de Forest, pianist, who was cordially received in Grieg's Concerto in A Minor and a group of shorter works.

### Carolyn Beebe and Creighton Allen Play with Montclair Forces

Carolyn Beebe, assisted by her pupil, Creighton Allen, appeared with the Montclair Orchestra, Philip James, conductor, at the Montclair Auditorium, Montclair, N. J., on Friday evening, Dec. 12. Miss Beebe and Mr. Allen played Bach's Concerto for Two Pianos and Orchestra in C, which is believed to be the first American production of this work. Miss Beebe also appeared as soloist in a first American performance of an Overture on Yiddish Themes by Serge Prokofiev. The two pianists also appeared in Saint-Saëns, "The Carnival of the Animals."

### Harold Flammer Leaves for West Coast

Harold Flammer, music publisher, left New York last week on a business trip that will take him to the Pacific Coast. Besides his own publications, he will also represent those of R. L. Huntzinger, Inc. Mr. Flammer will visit most of the larger cities of the country.

### Ellen Ballon to Play Works by Jonàs in Aeolian Hall Program

Ellen Ballon, pianist, who has given several successful New York recitals in the past, will give a program of interesting music in Aeolian Hall on the after-

noon of Jan. 7. Besides the Bach-Busoni Toccata in C, Liszt's Sonata in B Minor and a Chopin group, Miss Ballon will also play two numbers by Alberto Jonàs, her teacher. These are Pastorale and Toccata, both of which have recently been played in Berlin with much success.

### MILDRED DILLING ON TOUR

Harpist Appears in Many Cities with De Reszke Singers

A series of twenty-two concerts since her return from Europe less than two months ago is the record of Mildred Dilling, harpist, who has returned to New York to enjoy a short respite before resuming her tour soon after the first of the year. Most of her appearances have been with the De Reszke Singers, who have visited cities of the South and have gone as far west as Denver. During the holidays Miss Dilling will be heard in individual concerts in Oak Park and Springfield, Ill., making her fourth engagement in each city.

Following an appearance with the De Reszke Singers in Philadelphia on Dec. 31 and at the Biltmore Morning musicales in New York on Jan. 23, Miss Dilling will rejoin the company for a series of engagements throughout the New England States, after which they will undertake a tour that will carry them to the Pacific Coast. The tour is under the management of Charles L. Wagner.

### Harold Land Presents Three Singers in Yonkers Musicales

Harold Land, baritone, entertained a company of 125 guests at his Yonkers home at a musicale on the evening of Dec. 6. Mr. Land presented three pupils, Elsie Buchanan, contralto; Bessie Keys, soprano, and James Murray, bass, each of whom sang two groups of songs, with Mr. Land at the piano. There were also numbers by Ossian Kaeyer, violinist, and the Criterion Male Quartet, composed of Frederick Vettel, Harvey Hindermeyer, Mr. Land and Donald Chalmers. Mr. Land sang before an audience of 1800 persons in the Girls' High School in Brooklyn on the evening of Dec. 1. He was accompanied at the piano by George Wilson.

### Robert Braine Contributes to New Work for Use in Public Schools

Robert Braine, who has composed many successful songs, is one of the contributors to the new "Universal Music Series," published recently by Hinds, Hayden & Eldridge, which is being adopted in the public schools of New York and other cities. The editors are Walter Damrosch, Carl Gerkins and George H. Gartlan. Mr. Braine has also arranged the numbers in "High School Songs for Every Occasion," published with orchestrations by the same firm. Mr. Braine has also composed ballet music for several New York musical productions and part of the score of "Top Hole," now playing at the Liberty Theater.

### George Yates Myers Plays for Educational Meeting in Town Hall

George Yates Myers, organist, provided music for the meeting of the League for Political Education in Town Hall on the evening of Dec. 12. Mr. Myers, organist of the First Presbyterian Church of Troy, played several compositions in his customary artistic manner. His list included the Allegro Risolto from Vierne's Symphonie No. 2, a "Song of Autumn," by Frederick H. Candlyn, "Noel," by Deszo d'Antalfy, and a Suite by de Tremblay, the two movements of which were labeled "Minuet Français" and "Marche de Fete." These numbers were heartily applauded by a large audience.

### Ottile Kruger Acclaimed as Keith Artist

That patrons of high-class vaudeville houses are not insensible to the merits of artistic singing is shown by the enthusiasm with which Ottile Kruger, coloratura soprano, is being received in her appearances as a head-liner on the Keith Circuit. Miss Kruger is the prima donna in an act of five scenes, called "Bluebird," by Meyer Golden, in which her principal numbers are the Caro Nome from Verdi's "Rigoletto" and an aria from "Mignon." Since her return from six years' study in Berlin, Miss Kruger has been studying under Frantz Proschowsky and has been heard in concert both in Europe and this country. She is also an accomplished pianist.

## Rudolph Polk to Give New Respighi Concerto Its New York Premiere



Rudolph Polk, Violinist

Rudolph Polk, violinist, who went to Europe in September for a series of important engagements, returned to New York last week to begin his season's activities in this country. His first New York appearance will be in an orchestral concert early in January, when he will give Respighi's "Gregorian" Concerto its first New York hearing. Mr. Polk will also be heard in two other concertos in the same evening, playing the seldom-heard Mozart Concerto in G and the Tchaikovsky Concerto. Another New York appearance will be in a sonata program with Carl Friedberg, pianist. A tour is being arranged by his manager, S. Hurok, Inc.

While in Europe, Mr. Polk was heard in many recitals and also appeared as soloist in several orchestral concerts, duplicating the successes which he had on previous visits. He played in Dresden, Berlin, Leipzig, Stuttgart, Cologne, Munich, Moscow and Lodz.

### Many Cities to Hear Nadia Boulanger

Nadia Boulanger, French organist, pianist and lecturer, who will arrive the end of the month for her first American tour, will make her first appearance in Philadelphia on Jan. 9. Her New York debut is scheduled for Jan. 11 with the New York Symphony under Walter Damrosch. Later she will play with the Boston Symphony under Koussevitzky. Miss Boulanger has been booked to appear at the following institutions: Harvard, Yale, Vassar, Swarthmore, University of Illinois, University of Minnesota, Rice Institute at Houston, Tex., Cleveland Institute of Music, Mannes School of Music, New York, and the New England Conservatory of Boston. Recitals have been arranged in Cleveland, St. Louis, Chicago, New York, Indianapolis, Boston and Cincinnati.

### Samuel Dushkin to Play Novelties in First Program

Samuel Dushkin's first violin recital of the season is announced for Sunday afternoon, Jan. 18, in Aeolian Hall. He will play Mozart's Concerto in A, Ravel's "Tzigane," Vivaldi's Ciaccona and a group of shorter pieces, including the first performance in America of Milhaud's "Brazilian Dances" and Moussorgsky's "Ripples." On Jan. 9 he will play in Washington; on Jan. 20 in Evanston, Ill., and on Jan. 22 in Chicago.

### Trabilsee Pupil Sings in Milan

William A. Dee, an exponent of Tofi Trabilsee's method of singing, has lately returned to America from a trip to Italy, where he was heard in a series of concerts in Milan with pronounced success. Mr. Dee is an American and has studied with Mr. Trabilsee for several years.

### Inga Orner Includes Norwegian Songs in Aeolian Hall Recital

Inga Orner, soprano, formerly of the Metropolitan, and Giuseppe Lombardo, New York tenor, are scheduled to give a joint recital in Aeolian Hall on the evening of Dec. 28. Miss Orner, who

was a pupil of Grieg, will feature a group of his songs including "Johanne," "Hilsen" and "Tak for dit Raad." One of her own songs, "Flowers of Eros," will likewise appear on the program and she will sing the Jewel Song from "Faust." Mr. Lombardo will be heard in arias from "The Pearl Fishers" and "La Gioconda" and in a group of songs. The program will close with the final duet from "Aida."

### ALBANY CHOIR IS HEARD

Mendelssohn Club Opens Fifteenth Season—Union Elects Officers

ALBANY, Dec. 20.—The Mendelssohn Club, Dr. Frank Sills Rogers conducting, opened its fifteenth concert season on Dec. 4 in Chancellors' Hall, assisted by Jeannette Vreeland, soprano, and Judson House, tenor. The Albany Quartet also took part in the program. "Creation's Hymn" by Mohr was an impressive number, and a "Banjo Song" by Sidney Homer, the "Hand-Organ Man" by Othegraven and the ballad "Dreaming Alone," with baritone solo by Edward L. Kellogg, were equally enjoyed. Miss Vreeland and Mr. House joined the club in a fine performance of the Miserere from "Trovatore." Miss Vreeland was heard in French chansons, English ballads and Gounod's Ave Marie. Mr. House sang, among other songs, "I Hear You Calling Me." Stuart Swart accompanied.

The Albany Musical Union has elected the following officers: Frank B. Walter, president; Charles H. Ross, vice-president; F. J. Devanna, secretary; W. G. Blewer, treasurer; Robert H. Kernahan, sergeant-at-arms; Peter Schmidt, Francis F. Delaney, Robert Starr, George W. Decker and Charles Cappellano, directors. W. A. HOFFMAN.

### Toronto Veterans Applaud Mildred Delma in Massey Hall Program

TORONTO, ONT., Dec. 20.—Mildred Delma, soprano, sang to an enthusiastic audience that completely filled Massey Hall in her first appearance in Toronto on the evening of Dec. 13. With the exception of a single group, Miss Delma appeared in costume, disclosing unusual dramatic gifts and a voice of pure and limpid quality in songs from Holland, China and Spain. One of the features of the program was her singing of an aria from Puccini's "Tosca." Miss Delma was loudly applauded and had to give several extras. The assisting artist was Mildred Dougherty, who was an able accompanist and also played solos by Godard, Beethoven and Brahms in commendable style. The concert was under the auspices of the Grand Army of United Veterans.

### Dusolina Giannini Has Active Season

The fall tour of Dusolina Giannini, which will close with an appearance with the Schola Cantorum on Dec. 30, will have included twenty-three concerts since Oct. 17. Forthcoming engagements until April 23 will include two appearances in St. Louis, three in New York, two in Boston and three in Havana. Toward the end of April she will sail for Europe where she will give three concerts in London and will make several appearances in the English provinces.

### Maria Ivogün Arrives for Tour

Maria Ivogün, soprano, who arrived this week for her third American tour, will make her first appearance in Chicago on Dec. 30. She will sing in the Bagby series at the Waldorf on Jan. 5, and will be heard in Carnegie Hall, in the ninth concert of the Wolfsohn subscription series, on March 7. Mme. Ivogün will again visit the Pacific Coast this season.

### Richard Crooks Sings New Speaks Song

Oley Speaks' new song, "Fuzzy Wuzzy," was sung with outstanding success by Richard Crooks, tenor, on the occasion of his appearance as soloist at the Biltmore Morning Musicales recently. The song, which has just been brought out by the John Church Company, will be included by Mr. Crooks on his programs for the season.

Robert Imandt, violinist, by general request will give another recital in Plattsburg, N. Y., for the benefit of the Children's Home of New York State, on Jan. 10. He will play in Montreal on Jan. 14 and will give his second Aeolian Hall recital in New York on Jan. 22. He will devote one group in each program to modern music.



### Spain's Queen Mother Among Noted Visitors at Fontainebleau School



Maria, Queen Mother of Spain, and M. Protocol, Courrier for Visiting Royalties in France. M. Hekking, Professor of Cello, is in the Background at the Right

The Fontainebleau School of Music for Americans is not only becoming a mecca for young American artists each summer but is each year becoming more and more the center of interest of distinguished visitors to the French capital. Among those who paid a visit to the school last summer and expressed a keen interest in the work of the students under their French instructors was Maria, Queen Mother of Spain, who was accompanied to Fontainebleau by M. Protocol, courier for visiting royalties in France.

Interesting statistics have been compiled from the records of last summer's work. The 125 students enrolled for 175 courses in the following departments: piano, accompaniment, violin, cello, harp, singing, opera, harmony, applied harmony, composition, conducting and organ. The piano students headed the list with sixty-nine enrollments. Practically every State of the Union was represented.

The American committee, of which Francis Rogers is chairman, is already receiving inquiries for next summer.

### Yale University Judges Withhold Prize for College Song

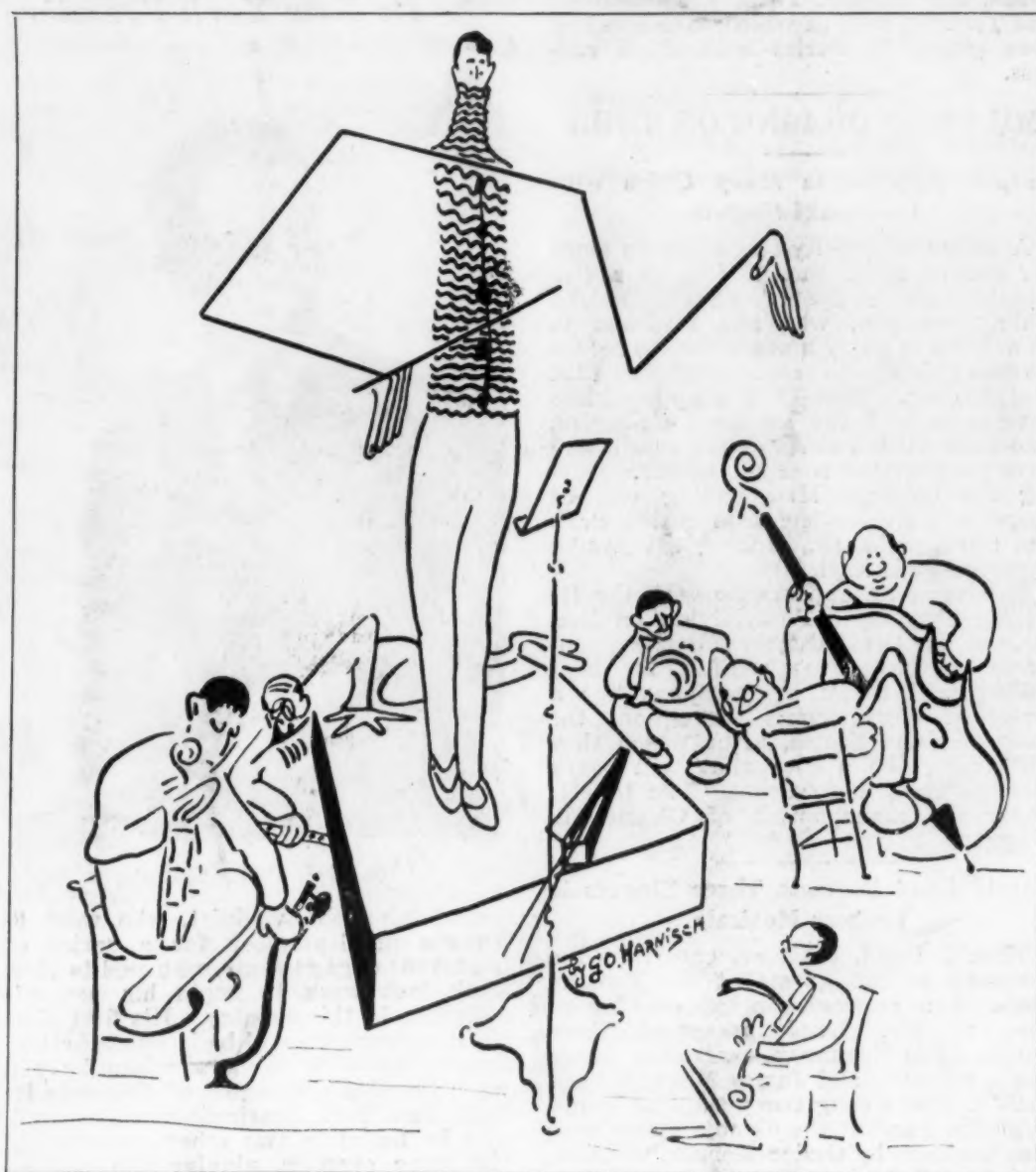
NEW HAVEN, CONN., Dec. 20.—Announcement is made through the secretary's office of Yale University that the committee serving under the auspices of the Alumni Advisory Board to bestow the anonymous \$1,000 prize offered for a new Yale song, "Bright College Years," has decided not to make any award, presumably because no entry has been found worthy. It is also stated that the offer is not to be renewed for an indefinite period. This is the second competition for the prize, and the second in which no winner has been chosen.

ARTHUR TROOSTWYK.

### St. Louis Opera Chorus School Enrolls 450 Singers

ST. LOUIS, Dec. 20.—The Municipal Theater Association announces that 450 local singers have enrolled in the free chorus school, from which the chorus will be selected for the 1925 season of outdoor opera at Forest Park. Training in all branches of stage work is the plan for the chorus school, classes being organized for sight reading, ensemble singing, dancing and stage deportment. Frank Rainger and Charles Previn will be stage and music directors, respectively, for the Theater Association. The list of operas to be produced has not yet been announced. HERBERT W. COST.

## A New View of the Guest Conductor



As the Orchestra Sees Him and Reacts to His Bâton. An Impression by G. O. Harnisch, Symphony Player, Composer and Caricaturist

WITH so many guest conductors on the symphony clothes-line, it becomes quite a cross-word puzzle for an orchestra player to know who's who and whose turn is next to wield the bâton.

A symphony player's mind is so stuffed with union laws and by-laws and up and down bows that rehearsals and concerts have hardened him to the state of the egg after twenty minutes of boiling. Thus he only realizes that the latest guest conductor is starting in when the word "Gentlemen" is sweetly pronounced from the conductor's stand.

The new guest conductor always begins with "Gentlemen," because it is usual to so address those not yet well known to him.

The customary speech never penetrates very deep and ends with acknowledgment of relief—from the deaf and dumb band.

The guest conductor has always a side speech about some more or less new composition on which he puts his hopes, and here is a little sample of one, about a Valse by Ravel:

"Na . . . Na . . . Naah! Mitherioso! I musth give little egspnation about the Valth of Ravel stho we and me can better comprenez the composer and mythelf!

"The Valth, pleath, thentelmen, attention! Pleath imaginth that thomeone ith valthing away as if not plaything Mitherioso molto! The Valth that we play pas encore till we make i-thound far very much is like thometing you and I never heard before, molto forte piano!

"Na . . . Na . . . Nah very much Mitherioso from Da Capo. Finish withd me on the bâton exact! Thankk you!

Comanth!"

Moral: "There is no Moral."

G. O. HARNISCH.

### Toledo Applauds "Messiah" and Visiting Recitalists

TOLEDO, OHIO, Dec. 20.—A sold-out house, with enthusiasts crowded upon the stage, greeted Renée Chemet, violinist, and Reinald Werrenrath, baritone, when they appeared on Dec. 12 in the Rivoli Concert Series under Grace Denton. Both artists were much applauded in a comprehensive program. Accompanists were Arthur Loesser and Herbert Carrick. The Toledo Choral Society under Mary Willing Megley sang "Messiah" in the Coliseum with a chorus of over 350, augmented by thirty Trinity choir boys. Soloists were Corinne Rider-Kelsey, a former Toledo singer; Norma Schelling Emmert, Clarence R. Ball and Roscoe Mullholland. A group of musicians from the Detroit Symphony played the accompaniments.

HELEN MASTERS MORRIS.

### London Again Acclaims Frieda Hempel

LONDON, Dec. 15 (By Cable to MUSICAL AMERICA).—Frieda Hempel's extra concert in Royal Albert Hall on the afternoon of Dec. 14, her sixth London program this season, was heard by an immense audience that gave the singer tremendous applause. The "Shadow Song" from "Dinorah" and the "Blue Danube" Waltz were especial favorites in the request program. Mme. Hempel has been reengaged for another tour of the British Isles next season.

### Sergei Klibansky Will Teach Next Summer at Chicago Musical College



Sergei Klibansky, Teacher of Singing

CHICAGO, Dec. 20.—A special feature of the summer master classes to be held by the Chicago Musical College in 1925 will be the five weeks' course conducted by Sergei Klibansky, one of America's most successful voice teachers. His course will extend from June 29 to Aug. 1, with particular attention paid to repertoire, interpretation and teachers' classes.

Mr. Klibansky had a distinguished career as a baritone singer before he specialized in teaching. In last summer's master class work at the Chicago Musical College he showed pupils and semi-private audiences his skill and taste as a vocalist. His first concert successes were won in European centers. He had studied singing under Lombardi and Gianetti, and from Julius Stockhausen, Eugen Hildach and Alexander Heineman acquired an authoritative style in the interpretation of German lieder. Study under Karl Herrmann and Nicholas Rothmuhl also gave him an understanding of operatic work. Following his successes as a singer Mr. Klibansky turned to the profession of teaching, his first position being director of the voice department in the Stern Conservatory in Berlin. Arriving in New York, where he has been resident for fourteen years, Mr. Klibansky soon established himself as a leader in his art. Demand for his services was heard from other parts of the country as his fame grew. Among his pupils a large number have won prominent places in America.

In his work at the Chicago Musical College during the summer term Mr. Klibansky will specialize in relating a fundamentally beautiful and easy tone-production to the proper interpretation of songs and arias. Breath-control will be stressed and the teaching of repertoire will be conducted with reference to the best material in the work of German, French, Russian, English and American composers. Outstanding examples of dramatic music will also be covered. Training for teachers will include the principles of tone-production, breath support, home practise, teaching, public appearance, selection of teaching material and other vital problems. Auditors will be admitted to lessons on two afternoons each week.

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